

MUSICAL AMERICA

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NIKISCH WEEPS AT FAREWELL BANQUET

**Dramatic Moment as Famous
Conductor Receives Honors of
New York "Bohemians"**

Before one of the most notable gatherings of prominent musicians that New York has ever known Arthur Nikisch, the conductor, in whose honor "The Bohemians" gave a banquet last Friday night, at the Hotel Astor, burst into tears as he expressed his appreciation of the cordiality shown him on every side during his American visit.

It was a dramatic moment in the progress of the banquet and many of the diners were visibly affected by the emotion expressed by the distinguished conductor.

Mr. Nikisch's health was proposed and the stirring "Hoch soll er leben" rang out its three rounds thrillingly. His remarks, which were in German, were brief, but in a short space of time he uttered sentiments such as it is not given men to utter in our every-day life. That the man is a poet in his speech as well as in his music was at once recognized; he related that during his nineteen years' absence from America he had heard from various persons coming to Europe that this country was always speaking about him and looking forward to the time when he would again return here. He thought it impossible that any but his few intimate friends could really remember him, and said that when he stepped on the platform the first evening, in fact everywhere that the orchestra played, he did so with the feeling of a debutante. But it was not long before he recognized that his audiences were with him; that they had not forgotten him, that through all these nineteen years they had remembered.

Here he broke into tears but quickly recovered himself and asked the assembled "Bohemians" if they were actually, on that evening, representing the thousands of music-lovers who had turned out to hear him and said that if they were they were doing him the highest honor that an artist could desire. With a single affirmative the entire assemblage replied and with the words "Dank! tausend mal Dank!" he concluded.

Rubin Goldmark, vice-president of "The Bohemians," in introducing Mr. Nikisch, said in part:

"I was about to follow the conventional way in speaking of a distinguished visitor and say Mr. Arthur Nikisch, of Leipzig and Berlin, and while it is true that his domicile is in the former and the scene of a part of his regular activities is in the latter city, yet his real home is—all the civilized world wherever good music is cultivated and in which he can find an orchestra good enough for him to conduct. Consider the international aspect of his present coming among us. A Hungarian, residing in Germany, coming to America at the head of an English orchestra.

"It has become a trite saying to call our time an age of specialization. To my mind it is the crowning glory of Arthur Nikisch's career that he is not a specialist but that all great and good music, of whatsoever epoch, style and nationality, finds in him the inspired interpreter. A poet among conductors, a supreme master of nuance, that final test of the subtle musician, a leader in whose hands the orchestra veritably becomes the pliable instrument of the solo performer—all these are co-ordinate parts in the make-up of this remarkable personality.

"Nineteen years! Think of what this means in our rapidly moving age. Think of what it must have meant to the maturing powers of Mr. Nikisch since he laid down the bâton of the Boston Symphony Orchestra. Director of the opera in Budapest, conductor of the historic Gewandhaus in Leipzig and the famous Philharmonic in Berlin, guest conductor of nearly every famous orchestra in Europe. Think also what nineteen years have meant in



ARTHUR SHATTUCK

One of America's Most Successful Pianists, Who Has Met with High Recognition
During the Past Season in a Tour of the United States

the maturing process of our own country with all its wondrous sources at work—with its great orchestras, its chamber-music organizations, its choruses, its superb opera institution, its galaxy of artists, native and foreign, in the concert field, above all with the ever-increasing number of American men and women who are obtaining a solid musical education right on our own soil, and whose influence is scattered broadcast throughout the length and breadth of this great land in the cause of good music. Thus, after nineteen years, Nikisch and America meet once more. And last, but not least, one of the latest issues of the maturing musical America—something perhaps not possible nineteen years ago—is "The Bohemians," the club that stands for consolidation among the kind of musicians that can take at its full valuation the genius of an Arthur Nikisch.

"And thus in the name of all I bid him welcome. I also wish him godspeed on his approaching homeward journey. May he return to us before another nineteen years are over!"

Charles H. Steinway, head of Steinway

& Sons, paid high tribute to the art of Nikisch, and Max Halperson, the critic of the *New Yorker Staats-Zeitung*, who left his sick bed to attend the banquet, made an informal and humorous address. A letter was read from Henry T. Finck, critic of the *New York Evening Post*, who had departed for Europe on the preceding Tuesday.

This portion of the evening's activity being over, the lighter entertainment was begun. The arrangement of Wagner's "Tannhäuser" Overture by Karl Müller-Berghaus for the unusual combination of oboes, clarinet, bassoon, trumpet, bass tuba, piccolo and percussion, conducted by Edwin Franko Goldman, who appeared disguised as the great conductor, hair and beard in perfect à la Nikisch trim, convulsed the entire gathering with laughter. Throughout it Mr. Nikisch sat enjoying each bit of burlesque and at the end he rushed straight to the platform and in front of all embraced Mr. Goldman for his work, calling attention however

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TAFT AT GREATEST OF MAY FESTIVALS

**"Elijah" Finely Sung, Inaugurates
Cincinnati's Big Week
of Music**

CINCINNATI, May 7.—Cincinnati's twentieth biennial May Festival opened this evening in the now almost abandoned historic music hall with an outburst of patriotism and the singing of "America" by the forces on the stage and the audience, all rising to acknowledge the entrance of President Taft and his party in the first box on the left. A capacity audience of nearly four thousand remained to the end of a lavish performance of Mendelssohn's immortal "Elijah," presented with a cast which could hardly be excelled.

Clarence Whitehill's portrayal of the *Elijah* was powerful and moving, notable alike for its vocal and histrionic excellence. Gadschi, Schumann-Heink, Christine Miller and Riccardo Martin completed the array of soloists with which Conductor Van der Stucken initiated what bids fair to prove the most successful festival in the history of the Cincinnati association. The soaring prices of the few seats remaining in the hands of the speculators and the hundreds who were unable to gain admission at any price give eloquent testimony to this, at least as far as financial success is concerned. The singing of the chorus was excellent; in fact, the chorus shared equally with the soloists in the matter of applause, especially in the work of the small solo chorus, which sang the quartet and double quartet numbers. Here there was an ensemble, both tonal and rhythmic, which marked a distinct advance in choral achievement in this country.

Efficient as the present chorus is, it is a little weak, numerically at least, in the matter of tenors, of whom, in a total of 356 singers, there are only forty-seven. There are 139 sopranos, 118 contraltos and sixty-one basses. The proportion does not make for the most satisfactory results in the volume and quality of tenor tone. However, the choir as a whole measures well up to the standards of previous festivals.

The work of Conductor Van der Stucken is uniformly good so far as his musical conceptions or interpretations go, but it lacks a certain vitalizing force, most noticeable in the uncertain command he has at times over the men of the Thomas Orchestra. This will disappear with more rehearsals, but is to a large extent the result of a certain vagueness in the conductor's beat, the natural outgrowth of years of autocratic sway.

Of the soloists, in addition to Mr. Whitehill, whose nobly expressive singing has been mentioned, Mme. Schumann-Heink sang with her wonted opulence of tone and the utmost refinement of art, and her enunciation of English was excellent. Mr. Martin made his first entrance into the field of oratorio on this occasion, and he did admirably, singing his entire part with brilliant effect. Mme. Gadschi was in good voice, but it was not always easy to understand her.

Other cities contributed greatly towards swelling the record-breaking attendance on the opening night, and the result of the week's events will in all probability be far-reaching, throughout the musical world at least. The full report of the important gatherings of the week will appear in next week's *MUSICAL AMERICA*.

NICHOLAS DeVORE.

Nikisch, Zimbalist and Gerhardt Depart

Arthur Nikisch, who led the London Symphony Orchestra in its month's tour of this country, Efrem Zimbalist, the violinist, and Elena Gerhardt, the *lieder* singer, were among those who sailed for Europe last Tuesday on the *Kaiser Wilhelm der Grosse*.

ATLANTA GLORIES IN METROPOLITAN OPERA SEASON

Thousands of Out-of-Town Visitors Help to Make a Gala Festival—Notable Casts in Eight Sumptuous Productions—Popular Singers Are Fêted by Hospitable Atlantans

ATLANTA, May 1.—Grand Opera is to be a permanent thing in Atlanta.

The third season of seven performances by the Metropolitan Grand Opera Company has proved that Atlanta is perhaps the only city outside of New York that can support opera on such a magnificent scale. Too much praise cannot be accorded the Atlanta Music Festival Association, to which is almost exclusively due the great financial achievement that the undertaking represents.

Otto H. Kahn, with a party of distinguished New Yorkers, came down for the latter part of the week, and Mr. Kahn was enthusiastic in his praise of Atlanta's enterprise. He said, among many expressions of surprise at the festival features of the occasion, that he had never seen opera given under more interesting conditions. He referred especially to the fête spirit that was in the very air, to the financial returns, and to the vast and appreciative audiences that attended the performances. Mr. Peel declared his season's triumph one of the greatest yet made by the Association.

The whole week was given over to music, and the seventh performance was beyond doubt the most thrilling and stupendous in its presentation and climax of all. In this performance of "Rigoletto" \$13,300 was taken in at the door, breaking all former records. The entire receipts for the sale of seats ran from \$80,000 to \$100,000.

The operas given were "Aida," with Homer, Galski, Caruso, de Segurrola and Dinh Gilly in the cast; "La Bohème," with Farrar and Martin; "Il Trovatore," with Martin, Rappold, Homer and Gilly; "Pagliacci" and "Cavalleria Rusticana," with Caruso, Bella Alten, Galski, Wickham, Jörn and Scotti; "Faust," with Gluck, Griswold and Jörn; "Tannhäuser," with Slezak and Galski, and "Rigoletto," with Rappold, Caruso and others.

Opera week in Atlanta is something different from opera week in any other town. Here it takes on the semblance of a gala occasion, for there is one round of gayety following another in rapid succession, and always the opera stars are included in the entertainments. Dinner parties are given them, receptions and brilliant affairs at the various clubs and private homes. Visitors from the most fashionable circles come from all parts of the South to attend opera, and this year thirteen States were represented in the sales of season tickets.

Riccardo Martin and Galski easily led in popular favor, with Farrar, Dinh Gilly, Homer and Caruso close in favor. The work of each singer, however, was appreciated, and the singers were in perfect voice. In "La Bohème" Martin and Farrar were beyond criticism in the daintiness and charm of their work. In "Cavalleria Rusticana" Galski was little short of wonderful. The weather was ideal, and the opera brought more than 100,000 strangers to the city for one or more of their favorite operas.

The Atlanta Music Festival Association is made up of the foremost business men of the city. They have for three years guaranteed a fund for opera, and each year they have made a more brilliant success of the enterprise, reaping a golden harvest in art, enthusiasm and money, the latter being applied to the big organ in the

Oratorio Society Denies Making Dr. Vogt \$7,000 Salary Offer

The New York Oratorio Society has not as yet made a definite offer to any director under consideration to succeed Frank Damrosch, according to a statement made by F. H. Comstock this week. Mr. Comstock, who is the treasurer of the Oratorio Society, denied the truth of a rumor to the effect that Dr. A. S. Vogt, director of the Mendelssohn Choir of Toronto, had been offered the directorship at a salary of \$7,000 a year.

Long List of Artists for Foster & David

Artists to appear next season under the auspices of Foster & David, the musical managers of New York, include: Eleanora de Cisneros, Chicago Opera Company; Marguerite Starell, dramatic soprano, Chicago Opera; Lucia Dunham, dramatic soprano; Ruth Harris, lyric soprano;



Snapshot of Geraldine Farrar in Her Dressing Room in Atlanta Making Up for the Role of "Mimi" in "Bohème"

Auditorium, which furnishes free Sunday concerts for the public each week. The Association is headed by William Lawson Peel, one of the wealthiest and most promi-

ford L. Anderson, Clarke Howell, C. B. Bidwell, W. Woods White, James W. Gray, H. W. Atkinson, V. H. Kreigshaber, G. W. Wilkins, B. L. Crew, W. L.



Snapshot Showing Enrico Caruso Drawing Cartoon at a Baseball Game on His Recent Visit to Atlanta. The Second Figure from the Left Will Be Recognized as Bella Alten

nent men in the South, and his assistants are Ben Lee Crew and George W. Wilkins, vice-presidents; C. B. Bidwell, treasurer, and Victor Smith, secretary. The directors are John E. Murphy, John W. Grant, Clif-

Peel, J. T. Graves and Victor L. Smith. Although the season has just closed plans are being talked of for next year with an entire new set of operas, and the old and new stars.

L. B. WYLIE.

Berlin Excited Over Emmy Destinn

BERLIN, May 4.—Emmy Destinn's always great popularity in Berlin was never greater than it is at the present time. All tickets for her three performances at the Kurfürstentum Oper were sold a fortnight in advance, and when she sang Saturday as *Marta*, in "Tiefeland," the audience stood on the seats to shout its applause and wave hats and handkerchiefs.

Marie Cavan to Sing "Gretel" in Berlin

Marie Cavan, the American prima donna, left New York last Tuesday for Berlin, where she is to appear as *Gretel* in "Hänsel und Gretel," a rôle in which she achieved much success with the Chicago Opera Company last Winter.

John Forsell, the Swedish baritone, is re-engaged for eight guest appearances at the Berlin Royal Opera next January.

LOS ANGELES HEARS A MATRONLY CALVÉ

Great Soprano's Voice Still Has Those Qualities That Won Her Fame

LOS ANGELES, May 1.—Pasadena may be a delightful place to live in, but Mme. Calvé henceforth doubtless will aver that it is a bad place to have your music in when one is supposed to be using it in Los Angeles. Her program here last Tuesday night was much delayed until a messenger could bring the missing music from that city.

To the ear it was the same Calvé; to the eye one seems to be looking through one of those big reading glasses. It was Calvé of the luscious voice, but also Calvé as a mature matron, imitating her piquancies of former days and the languishing poses of her pulchritudinous *Carmen*.

One of the most enjoyable things on the program was her singing of the "Sapho" aria. This was given in straight concert style and, in spite of the perturbation caused by the missing music, was sung with a beautiful solidity and legato manner. Of course the "Carmen" scenes in costume with Mr. Gasparri were the numbers most desired, as they gave opportunity to see and hear the great soprano in her most famous rôle. Mr. Gasparri's work and that of Mr. Van Den Bergh, the pianist, proved almost on a par with that of the great singer, the three forming a company of unusually even merit.

The audience almost filled the Auditorium to its limit and gave all parties of the program a warm reception. Even the first number, Mr. Van Den Bergh's Mendelssohn - Liszt "Midsummer Night's Dream," was the occasion of an insistent recall.

Saturday afternoon a second program was given at the Auditorium, in which the operatic scenes were from "Cavalleria Rusticana." The audience was large, though not so extensive as on the first appearance. Between the two programs mentioned above Mme. Calvé sang at a benefit arranged for the *Titanic* sufferers and the announcement of her services brought many dollars to the large benefit fund.

Taken as a whole the program of the Ellis Club last Thursday night almost reached the high-water mark of that society. The program was well selected, presenting a wide variety of styles of choral composition, sung with few noticeable slips and bringing forward soloists of unusual attainments. Bullard's "Sword of Ferrara" opened the program, which, by the way, was peculiar in that it opened with this dramatic chorus, fitting for a climax, and closed with a religious Netherlands folk song sung in unison. One would have expected the contrary arrangement. With some choruses the admonition "Let the congregation escape tribulation" would have been more fitting if given as the opening of the program; but of course it is not to be suggested in this connection.

The singing of Mohr's "To the Genius of Music," with soprano solo and male quartet incidentals; Brewer's "Birth of Love" and two of the four arrangements of Cadman's "Indian Songs" were the most pleasing numbers. "The Lover's Flute" and "The Moon Drops Low" lent themselves beautifully to the interpretative abilities of the club under Mr. Poulin.

The soloists were Hortense Paulsen, of London, and Gertrude Cohen, recently returned from study and concertizing abroad. Incidental solos were given by Roland Paul and another unprogrammed singer. Mrs. Paulsen proved one of the most satisfactory singers heard on this stage for many a day. Her voice is of ample proportions, firm, clear and sure and she sings with intelligence and sentiment. Arias from "Aida" and "Tosca" with Italian and English songs proved her equally satisfactory in various styles of composition.

Miss Cohen was given a warm welcome. Los Angeles has watched her career with interest, knowing her talent and tireless application to her art studies. She has "made good" in larger and more musical cities and her excellent piano playing on this occasion was the subject of unstinted applause.

W. F. G.

Fritz Kreisler will introduce a new violin concerto by Felix Weingartner in Vienna next October.

THE BOHEMIANS AND THEIR GUESTS GATHERED IN HONOR OF ARTHUR NIKISCH



Key to "The Bohemians" Banquet: 1, Warren R. Fales; 2, Max Smith; 3, Cornelius Rubner; 4, Arnold Volpe; 5, August Fraemcke; 6, Sigmund Herzog; 7, Efrem Zimbalist; 8, George Folsom Granberry; 9, Alfred Hertz; 10, Dr. Nicholas J. Elsenheimer; 11, Charles H. Steinway; 12, Rafael Joseffy; 13, A. W. Lillenthal; 14, Arthur Nikisch; 15, Franz Kneisel; 16, Rubin Goldmark; 17, August Walthers; 18, Otto Wissner; 19, Carl Deis; 20, Edouard Dethler; 21, Dr. William C. Carl; 22, Frederick Mariner; 23, Carl H. Tollefsen; 24, Louis Svecenski; 25, Joseph N. Weber; 26, Rudolph E. Schirmer; 27, William J. Henderson; 28, Arthur Whiting; 29, Frank Damrosch; 30, Richard Aldrich; 31, A. Walter Kramer; 32, Winthrop L. Rogers; 33, John M. Palmer; 34, Percy Goetschius; 35, Hugo Grünwald; 36, Albert Von Doenhoff; 37, Paul M. Kempf; 38, Dr. Maurice Baumfeld; 39, Paul Schmidt; 40, Ernst Urchs; 41, Frederick T. Steinway; 42, Harold Bauer; 43, Walter L. Bogert; 44, Heber McDonald; 45, Carl V. Lachmund; 46, Elliott Schenck; 47, Victor Harris; 48, Berthold Neuer; 49, Sydney Dalton; 50, Henry Holden Huss; 51, Heinrich Meyn; 52, Max Jacobs; 53, Walter S. Fischer.

NIKISCH WEEPS AT FAREWELL BANQUET

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to the fact that one lock of hair on his forehead was not sufficiently far down.

Charles L. Safford, a born humorist and a musician of high attainments, entertained the audience with a melodrama, illustrated on the piano with music of a descriptive type. He also gave an example of a modern French song, which he stated in advance consisted of "all atmosphere and no melody," and as a final number offered his inimitable "Good-morning, have you used Pears Soap," which he has set in the form of an old Handelian Recitativo and Aria with ex-

cruciatingly humorous effect. Leon Rogée was heard in a group of numbers, which showed him capable of imitating orchestral instruments, trombone, 'cello, etc., with his voice and as the last number three peasants appeared and played the Overture to Auber's "Fra Diavolo" in the unheard-of arrangement for two clarinets and bassoon.

It was a gala night, one that will be long remembered by all who had the good fortune to be present, and Mr. Nikisch's genial personality stimulated the brilliance of the evening in no uncertain way. It was a closing of the season for "The Bohemians" which it will take considerable time to rival and the club and its secretary, Sigmund Herzog, are to be congratulated on the manner in which all details were arranged and the uniform interest maintained throughout the evening.

A. W. K.

How Do I Conduct? I Simply Do It Without Knowing How, Says Nikisch

YOU are Arthur Nikisch's enemy if you venture to present yourself to him in the capacity of an interviewer. There are nine chances out of ten that he will decline to honor you with even a few minutes' conference, but should you be fortunate enough to be favored by the solitary remaining chance the leonine little conductor will try to glare at you and to look terrible (the word "try" is used advisedly, for he doesn't succeed) and will tell you that you are "his foe," "an awful man" and "a terrible person." Subsequently, when he begins to forget just how awful you are he will talk in as fascinating a manner as he conducts.

Mr. Nikisch succeeded in rendering himself inaccessible to newspaper interviewers during the last week of his stay in America. He did this partly because he had a bad cold, partly because he objects to in-

terviews on general principles. He did deign to make an exception, though, in favor of MUSICAL AMERICA, and a representative of this paper encountered him about mid-afternoon one day toward the end of last week as he stepped out of the dining-room at the Hotel Astor. Perceiving that things had to take their course Mr. Nikisch led his "enemy" to one side of the lobby to discourse of modern musical tendencies. And then, noticing several beautiful and gayly dressed ladies pass by, he vowed that he could not see the earthly use of talking about music when anything so charming was in the vicinity. Reluctantly he returned to questions of musical art only to interrupt himself a few minutes later for the same motive. "There, now, just see what you are taking my attention from," he exclaimed reproachfully.

Modern musical progress remained stationary at this point, for Mr. Nikisch's manager put in an appearance and Mr. Nikisch was reminded that he had serious business to transact. The disconcerted in-

terviewer was bidden an informal good day, and when he appealed his case in desperation was told to come back the next day.

At the appointed time Mr. Nikisch bade good-morning to the MUSICAL AMERICA representative, not forgetting to impress upon him once again the fact that he was "his enemy" and "an awful person." Then he returned to a seat in the same corner of the lobby as the day before. The interviewer's lucky stars happily conspired to keep the ladies out of that part of the hall and so the tête-à-tête proceeded with unimpeded progress.

"And now, what do you want to know? What is it I can have to tell you?" asked the great little conductor.

"What would you consider the main shortcomings of modern music?"

A Period of Transition

"The main shortcomings? Why consider shortcomings at all? Why not try to find out virtues? What is the reason that one should have to look for weaknesses? We are living in a very important musical epoch. The present is a state of development, of remarkable evolution, a period of transition. Such a period is, after all, something to be thankful for. It is gratifying to reflect that progress of the kind is possible, that we are not standing still. I am not a prophet, nor have I ever posed as such. But I cannot say that I believe much of the music that is now being produced will last. That, however, is not the point of my contention. It pleases me to see how music is advancing to new things.

"Present tendencies will doubtless explain themselves later. During the first twenty or thirty years of the nineteenth century no one would have believed Richard Wagner possible. And then, when Wagner did come, there were tumult and uproar. Such a thing as 'Tristan' was unheard of, incredible. What is 'Tristan' today? Simplicity itself, nothing at all melodically or harmonically unusual.

"To-day people point to the eccentricities of Strauss. There are, no doubt, pages in Strauss which strike one as strange and queer. But it is not in these that lies the true greatness of Strauss. That is to be found in the pages upon pages of pure musical loveliness. One finds them in

'Salomé' and in 'Elektra.' One finds them in the tone poems. In them one feels that compelling power, that driving inner force that gives us the kind of music that is worth while. It is for these moments that I honor Strauss."

"And yet it is claimed," interposed the interviewer, "that these episodes are effective merely by the contrast they present to the less attractive portions of the score and that they lack true originality. How account for this?"

"That is absurd," replied Mr. Nikisch vehemently. "Their effect is produced by their own intrinsic beauty. Consider the Strauss songs, if you doubt it, where such an argument cannot possibly apply. There you have unadulterated beauty of melody and harmony and truthfulness of declamation."

"Of the tone poems I think I most prefer the 'Eulenspiegel.' But I hold 'Don Juan' in high esteem. It is so full of ardor, of burning impulsiveness! Yet there is a curious feature about these Strauss tone poems. You could, if you wanted, transpose the place of 'Don Juan' and 'Heldenleben' or the 'Domestic' and be struck by no sense of incongruity. There is little change of style between the early and the late ones. One can distinguish, perhaps, a certain added complexity and enrichment of orchestration, but there the difference practically ends. There is no change in the harmonic style. There is no gradual development of originality (I may be permitted, though, to except from this classification the F Minor Symphony). Strauss did not go through a process of evolution such as we meet in the career of Wagner."

Reger's Great Lack

"Then we have Max Reger. He is a musician who has the technic of his art to his finger-tips. But the tragedy of Reger is that he lacks invention. There is Pfitzner, a talented musician, though not a great one. In him, as in Reger, we miss the deep, human impulse that comes from here." And Mr. Nikisch laid his hand on his heart.

"I heartily dislike such a person as Schoenberg and I have no confidence in him and others like him because they are de-

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A LIGHT OPERA REVIVAL

"Patience" and "Robin Hood" Rival One Another in Brilliancy as Produced in New York—Grand Opera Stars in Latter Presentation

THE war-like spirit that prevails in the two rival theatrical camps, in which are arrayed Messrs. Klaw & Erlanger on one side and the Shuberts on the other, is responsible for the revival of two famous light operas presented by all-star casts this week. Both *premieres* were made on Monday night, "Robin Hood," with several grand opera stars recruited from the Metropolitan Opera House at the New Amsterdam Theater, and "Patience," in which production the Shuberts have assembled their best known singers directly across the street at the Lyric. Light opera-lovers were out in full force and divided their patronage almost equally and as a result both playhouses were filled to the doors with brilliant and enthusiastic audiences. The engagement of "Patience" is limited to four weeks.

"Patience" contains some of the most delightful satire and many of the most humorous lyrics ever written by W. S. Gilbert, and the music is charming and one of the best scores ever composed by Sir Arthur Sullivan.

The story of "Patience" is too familiar to need repetition now. It is a travesty on the esthetic craze which held sway in English art, literature and society some thirty years ago. Though the story may not be quite so generally known as that of "Pinafore" many of its lyrics are even more famous and have become household classics. In many respects the revival of "Patience" is notable. The company sang the music excellently, although several members of the cast have made their reputations on the dramatic stage. Particularly is this true of Marie Doro, who played the title rôle with great simplicity and charm of manner and displayed a beautiful light soprano voice lacking somewhat in volume but clear as a bell.

Another, Cyril Scott, is no singer, but his splendid ability as an actor overcome his vocal shortcomings and he gave an effective portrayal of his rôle, that of *Grosvenor*, the esthetic poet. De Wolf Hopper, equally at home on the light opera or dramatic stage, did one of his finest bits of work in the satirical rôle of *Bunthorne*, and his ringing voice was heard to great advantage.

George J. MacFarlane, as *Colonel Calverly*, and Arthur Aldridge as the *Lieutenant* were excellent in their rôles, both vocally and dramatically.

Others in the cast, who are worthy of more than passing mention, are Alice Brady as the *Lady Saphir*, Viola Gillette as the *Lady Angela* and Christine Nielson as the *Lady Ella*.

Eugene Cowles, as *Major Murgatroyd*, had little to do and one could not refrain from thinking that by some mischance he had entered the wrong theater and really belonged across the street booming out the low tones of the "Armourer's" song in "Robin Hood." W. V.

The Revival of "Robin Hood"

Reginald de Koven's perennially popular "Robin Hood," at the New Amsterdam Theater, was mounted in sumptuous style and sung by an admirable cast which included operatic personages of the rank of Bella Alten, Florence Wickham, Basil Ruysdael and Walter Hyde. It was received with unlimited enthusiasm and the final curtain did not fall until well toward midnight owing to the fact that every musical number was several times redemanded. After the second act Mr. de Koven made a speech of thanks.

There is little wit of the scintillating kind in the libretto of "Robin Hood" and many scenes are long spun out. But when it is played with such vivacity and spirit as was the case last Monday these defects become less apparent. While the touch of triviality rests on certain of the musical numbers, and while there is no elaborate musicianship displayed in the weave of the score, the frank, fluent and unaffected melodic flow of it all remains as fascinating to-day as ever.

Bella Alten was sprightly and vocally charming as *Maid Marian*, Florence Wickham was a splendid *Allan-a-Dale*, Pauline Hall an amusing *Dame Durden*, and a newcomer, Ann Swinburne, revealed a fresh and exquisite soprano voice as *An-nabel*. Walter Hyde's *Robin Hood* and Basil Ruysdael's *Will Scarlet* were admirably sung, while George Frothingham, as the *Friar* and Edwin Stevens as the *Sheriff* played with unctuous humor. The chorus sang well and Frank Tours conducted with reasonable efficiency.

H. F. P.

DEPUTY SHERIFFS IN THE "MUSICAL COURIER" OFFICE

To Collect Money Claimed by a Former Employee of Paper

For the greater part of an afternoon recently the offices of the *Musical Courier* were invaded by a couple of deputy sheriffs sent by Sheriff Harburger, armed with an order from the court directing the *Musical Courier* to pay a judgment of nearly \$300 awarded to Theodore G. Fischel, a former employee of the paper, in a suit brought by Fischel to recover salary and commissions. A certified check for the amount was tendered Deputy Sheriff Purcell, who presented the order, but this was refused, and for several hours the deputies waited until at last the cash was forthcoming. When Purcell got back to the sheriff's office he found that the *Musical Courier* had employed the time of delay in securing from the City Court a stay on the claim that Fischel was not entitled to all of the costs of the suit awarded him in the Municipal Court. This last question was argued before Judge Smith in the City Court last Friday and resulted in a victory for Fischel. The next day the money was paid.

The action was begun a year ago in the Municipal Court in West 125th street before Judge Weil. Fischel, who had been employed by the owner of the *Musical Courier* as an advertising man, asked for salary and commissions amounting to about \$250. The court awarded him the commissions and costs, but no salary. He took an appeal and two weeks ago the Appellate Division of the Supreme Court handed down a decision confirming the decision of the lower court and awarding Fischel costs, except the cost of the appeal. This order was served upon the *Musical Courier* by Deputy Sheriff Purcell with the results as told.

Klamroth Pupils to Combine Study and Vacation Opportunities

Wilfried Klamroth, the New York vocal teacher, will offer a month's coaching from June 15 to July 15, at Edgartown, Murtha's

Vineyard, Mass. This is known as one of the most pleasant vacation places in New England, and the students who have availed themselves of the opportunity of going there with Mr. Klamroth will have the benefit of a fine vacation while their studies are in progress.

CHURCH FESTIVAL CONCERT

Mr. Bowman's Calvary Church Choir Assisted by Quintet of Fine Artists

Edward Morris Bowman's admirably trained choir of Calvary Church, New York, gave a festival concert on April 25 with a list of soloists, including Marie Stoddart, soprano; Bessie Bowman-Estey, contralto; John Young, tenor; C. Judson Bushnell bass, and Lolita Gainsborg pianist. Mr. Bowman presided at the organ and besides playing the accompaniments contributed a pleasing solo number, the *Batiste Offertory* in E Flat. A most enjoyable offering was the Mendelssohn G Minor Concerto played by Miss Gainsborg, one of Mr. Bowman's pupils, with the orchestral part played on the organ by Mr. Bowman.

The choral selections included a nuptial chorus from Cowen's "The Rose Maiden," compositions by Edward German and Webster, and "Hail, Bright Abode," from "Tannhäuser." Among the praiseworthy solo numbers were "The Two Grenadiers" sung by Mr. Bushnell, Mrs. Bowman-Estey's rendition of "O, for a Burst of Song," by Allitsen; the *Polonaise* from "Mignon" delivered by Miss Stoddart and Mr. Young in a group of three songs in English. The quartet of soloists united in the singing of some old English songs and a trio by Campana was sung by Miss Stoddart, Mrs. Bowman-Estey and Mr. Young.

European Tour for Cecil Fanning and Harry Turpin

Harry Turpin, the teacher and accompanist of Cecil Fanning, with whom he has made many concert tours of this country, sailed with his wife and daughter on the *Caronia* on May 4 for a two years' stay abroad. He has taken a house on the

Thames for the two Summers and will visit the Continent during the season. Mr. Fanning will sail later and the two will give many recitals and concerts in England and on the Continent. This will include a concert tour of Germany and Italy. They will be gone until September, 1913. During the last two years these two artists have averaged more than 100 concerts and recitals per season.

CORINNE RIDER-KELSEY TRIUMPHS IN TOLEDO

American Soprano Wins Distinguished Success as Soloist with Chorus—To Make Pacific Coast Tour



Corinne Rider-Kelsey as "Zerlina," in Which Rôle She Appeared at Covent Garden, London

TOLEDO, O., May 6.—The Eurydice Club was fortunate in presenting as soloist at its concert Thursday the distinguished American soprano, Corinne Rider-Kelsey, whose singing proved a constant delight. For clarity of tone, fullness of volume and perfection of enunciation her songs were remarkable specimens of the vocalist's art. As a local critic observed: "She is a singer of the new school, singing to give pleasure by true expression rather than to create astonishment by volume, by flourish or by top notes. Yet this conservatism brings its reward, for in the 'Water Fay,' the last song on the program, Mme. Rider-Kelsey did astonish the house by singing high notes so high, so true and so full that the volume of the Eurydice chorus could not drown it. The soprano's songs consisted of four in German, five in French, an Old English group and a group containing La Forge's 'Spuk' (in German), the same composer's 'Shepherd' (in English) and the Strauss-La Forge 'Waltz-Song' (in Italian), which is very much like a *bél canto* aria and which showed how brilliantly Mme. Rider-Kelsey can use her voice. She was applauded so insistently that she sang a French song as an encore."

Mme. Rider-Kelsey left Toledo immediately for Cincinnati, where she will appear on four programs at the Festival. From Cincinnati she will go directly to the Pacific coast for a series of seven concerts beginning in Seattle, Wash., on May 17.

Blind Singers in Philadelphia Recital

PHILADELPHIA, May 3.—A unique vocal and instrumental concert was given on May 1 by two pupils of the Pennsylvania School for the Blind, Ruth Buck and Virginia Cartee, assisted by Margaret McGuirk, reader. The unusually artistic singing of these two young members of the graduating class reflects great credit upon their teacher, Emma Suelke Shaw, who has developed them into efficient concert artists. Among the interesting numbers introduced by Miss Buck was "The Rose," by Russell King Miller, who acted as the accompanist of the evening. Aside from their vocal selections the two young women contributed groups of piano solos and appeared together in an Andantino and Scherzetto by Chaminade.

THOUSAND WOMEN AT RUBINSTEIN BREAKFAST

Pleasant Informal Program at New York Club's Annual Celebration—Songs by Mmes. Yaw and Bridewell

One thousand New York women gathered in the ballroom of the Waldorf-Astoria for the eighth annual White Breakfast of the Rubinstein Club of New York last Saturday afternoon. This choral organization had so arranged its program that even the culinary offerings were labeled with a musical motif in the form of some popular or patriotic air. For instance, one enjoyed "Asperges Nouvelles, Sauce Hollandaise—Oh, You Beautiful Doll," and with evident relish the members joined the orchestra in the chorus of this song.

There were no after-breakfast speeches, but the afternoon was marked by much good feeling in the presentation of tokens of appreciation to various faithful members of the club. It was announced by the president, Mrs. W. R. Chapman, that Mme. Lillian Nordica and Emma C. Thursby had been made associate members of the Rubinstein Club.

Most of the afternoon was devoted to an informal concert, which was remarkable in that it welcomed back to the New York concert field two singers who had been absent for several years, Ellen Beach Yaw and Carrie Bridewell. The audience of women reveled anew in the lovely tones of Mme. Yaw as employed in a group of songs most appropriate to the season, Neidlinger's "The Robin," the soprano's own "Spring's Imitation," and Reinecke's "Spring Flowers," in which the singer's vocalization was most fluent. Mme. Yaw reserved her flights of vocal brilliance for the final number on the program, the *Polonaise* from "Mignon." Sympathetic accompaniments were provided for Mme. Yaw's songs by Franklin Cannon, who also opened the program with a solo number, the Liszt "Waldestrauchen."

Mme. Bridewell was greeted with enthusiasm on her first public appearance after the announcement of her return to the concert stage. The contralto made a profound impression with her interpretation of two such contrasting songs as the Franz "Im Herbst" and Debussy's colorful "Mandoline." For an encore Mme. Bridewell played her own accompaniment to a simple cradle song, which became emotionally potent under the spell of the contralto's delivery. Maurice La Farge was the able accompanist for Mme. Bridewell's regular numbers.

One serious interval in the midst of an afternoon of gaiety was Mildred Potter's powerful rendition of MacDowell's "The Sea," which had been programmed in memory of the *Titanic* disaster. At the suggestion of Mrs. Chapman the audience refrained from applause at the close of this number. The eloquent reading of the contralto made the MacDowell song deeply impressive.

Mabel McKinley was a favorite in her singing of Arditi's "Il Bacio" Valse and a popular ballad. As added numbers the singer gave two negro melodies which were received with every evidence of approval. Further interesting vocal offerings were two songs of R. Sapio sung by Clementine De Vere-Sapio with the composer at the piano, "La Donna è Mobile," presented by Salvatore Giordano, and the Prologue to "Pagliacci," delivered by Mr. Trucchi. Bidkar Leete officiated in his regular capacity as the club's accompanist.

Maud Powell Star of Wilkes-Barre Concordia Club Concert

WILKESBARRE, PA., May 7.—Maud Powell, the violinist, was the feature of a concert given last night by the Concordia Club of this city. She received an ovation for the brilliant manner in which she played the first movement of Wieniawski's D Minor Concerto and groups of solos including works by Coleridge-Taylor, Beethoven, Brahms, Schubert and Sarasate. Director Hansen achieved noteworthy results in the choral portion of the program, the choir of eighty men's voices revealing splendid balance and tone quality.

MacDowell Chorus

108 West 55th St., New York

The MacDowell Chorus will engage a number of tenors for next season; only good sight-readers with excellent voices need apply. Weekly rehearsals Wednesday nights. Voice trials, May 13th, from 8 to 10 p.m., at 108 West 55th Street, New York

HISTORICAL OPERA OF THE NORTHWEST

Mary Carr Moore's "Narcissa"
Has Successful Première
in Seattle.

SEATTLE, April 27.—The anxiously awaited première of Mary Carr Moore's opera, "Narcissa," was given last Monday evening under the most favorable conditions. A brilliant audience tendered the composer, who occupied the conductor's desk, applause that amounted to a triumph.

"Narcissa," a historical music drama, the libretto written by Sarah Pratt Carr, the composer's mother, deals with one of the most notable events in the history of the Northwest. The familiar story of Marcus Whitman, his bravery, patriotism and untimely end, forms the basis for the opera. The story follows history almost exactly, departing from it only in the compressing of events, to fit the necessities of stage portrayal.

Act I opens during the Sabbath morning service in the church of Marcus Whitman's native town in Rushville, N. Y. The service is interrupted by the arrival of Whitman, accompanied by two Indians, after a long absence in the Northwest. He has come to plead for help to carry the gospel to the Indians in the far West. Narcissa Prentice, his betrothed, begs to return with him. Marcus, though fearing for her safety, finally yields, his own desire supplementing hers. They are united and sped on their westward journey amid the prayers of the congregation.

The scene of Act II is laid at old Fort Vancouver, stronghold of the Hudson Bay Company, where Dr. John McLaughlin, the factor, commands in baronial splendor. He is expected home from his historic trip to England, and arrives laden with gifts. Amid the general rejoicing the signal gun is heard and all is commotion and terror. The song of the approaching missionaries reassures the fort people, and the missionaries are welcomed in a royal manner. Yellow Serpent, chief of the allied tribes, invites Marcus to install his mission at Waiilatpu, promising him support and the friendship of the tribes.

In Act III, five years later, the Whitmans are installed at Waiilatpu. An orphaned child of a settler lies in the cradle of Narcissa's dead baby. The coming of immigrants, destroying pastures and driving away game, has made the Indians sullen and resentful. Delaware Tom, a renegade half-breed Delaware Indian, incites them to open rebellion. This is furthered by the Indian prophetess, Waskema, who, in the moments of greatest rejoicing, has predicted woe for the Indian. The Whitmans are upheld by Yellow Serpent, Elijah, his son, and Siskadee, his betrothed. An outbreak is impending, but Narcissa, with her beautiful voice, weaves a spell about the superstitious Indians, subduing them for a time. Dr. McLaughlin comes to the Mission and new promises are made. The arrival of immigrants rekindles the anger of the Indians, and Elijah, to avert open rupture, plans an expedition to California, promising Siskadee to return in the Spring and make her his bride. Marcus discovers that Congress proposes to let England have the Northwest and starts upon his terrible and historic mid-Winter overland journey to save the Northwest to the United States.

How Nevin Wrote "The Rosary"

To the Editor of MUSICAL AMERICA:

The recent death of Robert Cameron Rogers in Santa Barbara, Cal., has interest for the musical world in that Mr. Rogers was the author of the text of Ethelbert Nevin's best known song, "The Rosary." I myself never knew Mr. Rogers, and I have an impression that Mr. Nevin, too, had no personal acquaintance with him, having come upon the poem quite by chance. In view of the celebrity of the song, a few lines of personal reminiscence may not be out of place at this time.

I was studying singing in Paris in the Winter of 1896-97 and saw a great deal of Ethelbert Nevin and his family, who were living in an apartment on the Rue Galilée. We made music together almost daily and



The fourth act opens in the Spring of the following year. Marcus has returned successful. Indian maidens in gala attire go out to meet the returning braves. Waskema, the Indian prophetess, foretells impending catastrophe. Narcissa is apprehensive. The Indian discontent grows and soon the death wail is heard. The braves return, many horses riderless. Yellow Serpent, stricken with grief, relates the cowardly murder by a white man of Elijah while on his knees at prayer at Sutter's Fort. The Indians are enraged. While Yellow Serpent goes to his lodge Delaware Tom incites the friendly Indians, the Cayuses, to massacre the immigrants. In the absence of the latter the stranger tribes, hostiles, guided by Tom, batter down the Mission House door and kill the inmates, including Marcus and Narcissa, their "golden singing bird." Dr. McLaughlin arrives, but too late. Yellow Serpent is summoned and swears vengeance on all who participated in the massacre. On the hillside Siskadee mourns her lover; and through all wails the death chant of the Indian women.

From the fact that the librettist was limited to historical events, for her material and adhered so closely to those events, the opera is peculiar in lacking the very element that forms the chief feature of nearly every opera. Save for the devotion of Narcissa to Marcus and the simple romance of Siskadee and Elijah, the love element, as usually associated with operatic form, plays no part. Considered, however, in the light of a narration, well told, ably constructed and given an adequate musical setting, the opera fills its purpose entirely. Regarding the music itself there can scarcely be a difference of opinion. The score is rich in free, spontaneous melody given excellent treatment and at no time forced. In using the original Indian melodies Mrs. Moore has shown wonderful

Charles Hargreaves as "Marcus Whitman"; Oval Inset: Luella Chilson Ohrman as "Narcissa," and Scene from Act I, Interior of Church in Rushville, N. Y.

skill. In the manner used they give a most vivid coloring and obtain a fine effect. While Mrs. Moore generally shows skill in her handling of the orchestra the score is at times extremely thin and at other times overbalanced. This, however, is a remediable matter and should in no way stand in the light of other merits. Narcissa's solo in the first act, "Royal Soul," as well as the duet that follows it; Elijah's solo in the third act, "When the Camas Blooms"; Narcissa's lullaby; the handling of the chorus and the effectiveness of the ensemble show the composer to possess creative ability of the highest order.

The title rôle of "Narcissa" was happily suited to Mme. Luella Chilson Ohrman's voice, which is a high soprano of exceptional range and power. Her conception of the rôle was admirable in every respect and her portrayal of a noble and loyal woman most successful. Charles Hargreaves, who sang the part of Marcus Whitman, proved himself to possess a tenor voice very pure in quality and gave the part a most praiseworthy interpretation. He was at his best, probably, in his scene in the third act when he takes leave of Narcissa to depart on his journey. The credit for another splendid characterization goes to Charles Darbyshire, who sang the part of Delaware Tom. His rich baritone, which he used with splendid control, well suited the part. Equally successful was Mme. Hess-Sprotte, as Waskema, in giving the rôle the dramatic interpretation it calls for. Henry Hanlin sang the part of Dr. McLaughlin in a convincing manner. Frederick Graham, as Yellow Serpent, Alfred A. Owen, as Elijah, and Romayn Jensen, as Siskadee, demand mention for able work. The several minor parts were taken by Walter F. Paul, James Valentine, Hicks Taylor, Carl W. Harrell, John H. Armin, Davies Lazear, Lottie Meeker Kessler, Ethel Hostrower, E. Louise Norton and Florence Moore.

The cast for all four performances was unchanged with the exception of the Wednesday matinee, when the parts of Narcissa and Marcus Whitman were sung by Maude Conley Hopper and Neal Begley. Both singers achieved success and received much well-merited applause. Edward Temple, of New York, who, in a short period had prepared the staging of the performance, deserves a word of special praise. The excellent staging, elaborate costumes and completeness in detail contributed no small part in making the opera, as a whole, a success.

CARL PRESLEY.

my hands was the only written version of the song in existence, and the time for preparation was short. Mr. Skelding said, "Bert, I'll bet you a champagne supper you can't get the song ready for your Boston concert." Mr. Nevin accepted the bet, rehearsed me carefully in the song, which, a week later in Boston, had its first public hearing. The champagne supper took place a few days later at the Manhattan Hotel in Forty-second street.

The song never bore a dedication, but

Mr. Nevin said once in my hearing that he had my voice in mind when he wrote it. The song itself and its copyright he gave to his wife, I believe, and it still has the good sale it so richly merits. In lyric spontaneity and charm Mr. Nevin had no equal among American composers, and his poetic and sympathetic nature was well attuned to the lovely sentiment of Mr. Rogers's poem.

FRANCIS ROGERS.

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Bonci's tone was exquisite. His phrasing was the despair of criticism.—*Chicago Inter Ocean*.

* * *

This man is one of the very, very few artists among tenors. Higher praises could not be indited were the review stretched to cover this page.—*Chicago Examiner*.

* * *

This resourceful and clever little tenor distributed to would-be singers a lesson in many different chapters. He is a faultless singer and a concert model.—*Los Angeles Daily Times*.

* * *

Bonci sang with all the finish of his consummate art and won tumultuous applause—*Los Angeles Express*.

Bonci's artistry is a harking back to the old Mozart dictum that music should be confined strictly within the four walls of the beautiful. It is an apotheosis of the voice which is good for ears tired of so much noise masquerading as emotion.—*San Francisco Chronicle*.

* * *

His tone work was faultless and in the interpretative art he held supremacy. Bonci is without a rival in lyric roles.—*San Francisco Examiner*.



—Photo Copyright Mishkin

FOR HIS NEXT YEAR'S TOUR APPLY TO
HAENSEL & JONES 1 East 42d St., New York



Dear MUSICAL AMERICA:

I am extremely liable, you know, to grow music-hungry between April and October when I can find nothing in New York wherewith to appease my appetite. In such cases I have already been known to betake myself for a while to out-of-the-way places where a little music might be heard.

Well, last week was one of these occasions, and on Friday night I descended for a few hours upon Paterson, N. J., where the three-day music festival was in progress.

As luck would have it the Friday concert was the "banner concert," as the townspeople termed it. I daresay it was the appearance of Mary Garden which exalted it to this distinction. Well, and why not? If you lived in Paterson, N. J., from one end of the year to the other and Mary Garden were suddenly to be turned loose in your midst, don't you think you'd get excited over it?

Of course, there were other artists appearing at this concert and there was a fairly good chorus, but—good artists are only good artists, whereas Mary Garden is always Mary Garden!

Paterson has no concert hall suitable for music festival purposes, so the thing was consummated in an armory. And much as I abominate all armories and such places for concert purposes, let me say in justice to all concerned that the acoustics of this particular locality were not at all as bad as might have been expected. I guess that half of Paterson must have been packed into the place. The social élite came in automobiles and outside on the street policemen held in order the *profanum vulgus* who came to see them arrive. I was quite shocked and horribly mortified to see that the "fashionable set" of Paterson, unlike the one here in New York, arrived on time and did not look bored while listening to the music.

The program supplied the reassuring information that Mary would sing the "Jewel Song" from "Faust" in costume.

She did more than that, for she delivered it with stage action—or at least, such action as was possible on the edge of a high platform. She wore *Marguerite's* blue costume and cap. To one side of the conductor an attendant placed what looked like a cross section of a steam roller with a handle to it, on the other a white box and some paper flowers. The "stage" being thus set, our Mary could "act" the garden scene, or at least, a part of it. She turned the improvised spinning wheel with perfect composure and equanimity as she sang the "King of Thule" ballad and might have looked like *Marguerite* if she hadn't rather suggested a dairy maid churning butter.

But the Patersonians liked it and imagined, no doubt, that they were getting the real thing in grand opera. Mary was in high spirits, too, and the honest Jersey tenors and basses of the chorus nearly fell off the platform in their excitement and delight when she waved her hand at them and threw two or three kisses.

And what is more, she sang better than she usually does for us here in New York.

The audience certainly got its money's worth that night, for the program was endless. One of its features was a few scenes from "Samson et Dalila." Of course, the program called it "Sampson and Delilah," as seems to be the fashion in small cities these days. They seem actually to enjoy maltreating the name of the long-haired hero. I confidently expect before the world is much older to hear that such-and-such an opera company or

(more likely) an oratorio society has given Saint-Saëns's "Simpson and Delia!"

Well, fortune seems certainly to be smiling on Oscar Hammerstein. The King and the Queen have visited his opera house and the King has shaken hands with him. Of course, you've read all about it already. I chuckled long and loud when I did. Picture to yourself the soul-stirring and imposing sight—Oscar, minus his cigar (let us hope!) advances to meet the monarch. The latter, who has just come in from the street, announces in winged words that cold weather at this time of the year is most unseasonable and supplements this oracular utterance by adding that "it's nice to get into a place where it's warm." Then Oscar grasps the royal paw and announces, "I am highly honored to shake hands with the King of England"; whereupon, the magnanimous potentate replies, "I appreciate the efforts you are making and am glad to be in your house to-day."

Isn't it just too thrilling for words! And so the conference ends. It seems to me, though, that if I had been Oscar I should have replied to the King's last words by saying, "If that is so, why not drop around oftener?" or something to that effect. Still, it's great to be a king or an Oscar Hammerstein! Their words look so much more picturesque in print than if somebody else had pronounced them.

By the way, wasn't it thoughtful and kind of Queen Mary to word her speech of congratulation to Felice Lyne so that she could answer as scintillatingly as she did? Think of it! Her majesty says, "You are partly American, are you not?" "I thank your Majesty for your kindness, but I am wholly American," she replies, grandiloquently.

Can't you almost hear the applause from the gallery?

Oh! I was expecting it! A few weeks ago, when Nikisch played the "Pathétique" Symphony certain critics almost went into convulsions at the idea that he should produce anything so banal. Last week he had the temerity to place not only the Tschaikowsky Fifth Symphony on his program, but—horror of horrors—a Liszt Rhapsody, too. The critic of the *Globe*—unlike his other colleagues who bore their mortification with comparative serenity and calmness—almost went into a spasm the next day and, putting down his foot, swore by all the gods that Tschaikowsky was becoming a nuisance in New York and that Mr. Nikisch had no need to "clog up his programs with him" or to "chase after the phantom of popularity."

Of course, we all agree that when a great conductor appears he ought to do everything in his power to avoid being stigmatized as a person who pleases the people—*nicht wahr?* Tschaikowsky's music almost invariably delights the people, so why be so foolish as to play it? The same with Liszt and Wagner! Our visiting conductors are so foolish! They forget that they are giving their concerts for the critics, not for the public! How about organizing a society for the prevention of music which the public likes?

I wonder whether the *Globe* critic would willingly assume responsibility for the box office receipts if conductors followed his wishes and replaced the nuisance Tschaikowsky by the soul-exalting d'Indy?

Every time the "old eternal Spring" comes round it amuses me to read in the paper the list of opera singers sailing on such and such a steamer. What is the deep secret of this collusion that finds the song birds, great and little, assembled always in one particular steamer?

My theory is this—that when the opera season in New York is over they all wait about to see what steamer Caruso will take. As soon as they know they all rush to secure passage on that steamer, so that the papers will say, "In the first cabin were many prominent singers of the Metropolitan Opera Company, among them Enrico Caruso, John Smith, Miss Littlebird," etc. You are familiar with this old tale.

As a rule, however, there are several very prominent singers to begin with. These probably have an "understanding" such as that which exists between uncombined corporations, giving them the same powers as a trust—the idea being, in the case of the song birds, to glorify opera in general by a concerted movement and make possible one grand article in the papers instead of a multitude of separate little squibs. The nebulous star dust of lesser singers that surrounds the central constellation contributes in a manner to its glory, by virtue of contrast, as the gallery contributes to the boxes. Meanwhile the star dust hopes for a little reflected glory from the stars.

The whole process seems to me a very stupid one, and moreover bad advertising. It is so unoriginal, and so sheepish to go in droves, and all in the same direction. Now, if I were one of these singers

(though Heaven forbid, for other Me-phistos would arise to write about me!) something like this would happen. At the usual and expected time the usual and expected article would appear about the first cabin passengers, with the usual result of boring the readers of the paper.

About two days after the following would appear:

Mephisto, the most striking individual singer of opera would only do something of this kind, instead of waiting around to see what steamer Caruso is going to take, why they might get somewhere.

What are you, my dear MUSICAL AMERICA, a "cerebral," a "respiratory," a "muscular," or a "digestive"?

A prominent French surgeon and theorist has got us mortals all divided up into these classes, or, rather, he has got the classes defined, and all we have to do is to step right over into them.

The different classes can be recognized by their physical characteristics, and they should adopt or be assigned particular kinds of occupation in accordance with their proper classification. In this way every one is assured a long and healthy life. The "early to bed and early to rise" theory is stale and out of date.

There may be something in it. I have often thought that there were a great many persons composing music who ought to be shoveling coal; and many persons singing who would have made a far greater success as a train caller in a railroad station.

And yet, what a concession to the physical the theory is! I had almost become convinced lately that man is "building up a spiritual entity in eternity," and now I learn that if he has a prominent jaw and stomach he is to devote himself to eating, no matter how greatly he yearns to be a poet, if he is not to miss the greater possibilities of his life; or if he has a large chest and the middle part of the face exceptionally large he must spend his life in the open air, even if his soul hungers for the task of being a librarian.

Materialistic as this theory is I should warmly welcome any system by which obnoxious persons who do not belong in music could be kept out of it.

Think of the joy of being able with scientific certainty to say to a man who is murdering the Chopin Fantasia:

"Your nose is too big. You are not a pianist. Git!"

How much of the world's anguish could thus be saved!

Composers—hitch your opera wagons to a star!

Next year, near Munich, will be built the "Theosophista Theater."

There will be annexes to the theater in the form of a temple, a monastery for theosophical students, a hospital (very necessary, I should think) where the patient is treated by theosophical methods.

Not much is told us about the aims of the theater itself. But I suggest that the poet and composer who can plane to those etheric heights where dwelt the erstwhile disembodied critic of the *Sun* before he came down and said that Parker's "Mona" did not sufficiently "smell of the earth" will produce an operatic work which will find a welcome and a performance awaiting it at the Theosophista Theater.

Therefore, librettists, get out your Vedas and Upanishads, your Book of Dyman, your Paracelsus and your Hartmann, and study up! The Theosophical opera's the thing!

Now while spiritual exaltation is not my forte, nor my business, I must still say, by way of advice to those about to write an opera, not "Don't," as *Punch* said in giving advice to "those about to marry," but this—that purely materialistic opera is about played out.

Man is no longer a mere animal, to rob and kill his kind. The opera which, in

musical language, merely tells how one man or woman did such a thing, is just as much an animal opera as that kind of person is animal man.

But it is "life," you say.

Well, yes, there is life in a mollusc, or a rat.

But what kind of life is it? Is the object of art to be forever representing kinds of life which the best in race development has left forever behind?

Now I do not want to appear a prig, and I am certainly no moralist, but I can get no iota of pleasure out of the "Paggiacci" kind of thing, except a good musical idea appears which I can enjoy for its own sake. These interminable identical episodes of passion, of jealousy and murder, of something which by some unimaginable lapse of human enlightenment is called "love," however variously you dress them up, to my apologetic intelligence are like that kind of universal meat that you get at boarding houses, served now with capers to resemble lamb, now in a stew to simulate beef—and all equally tasteless.

I am a stupid devil if I cannot trace human life, human development, human consciousness, further than this.

Take the dramatic world. Once realism, then romance, then idealism, symbolism and symbolic neo-realism, and the poetic drama.

What is the meaning of these things? Simply that men, in representing their life and life reactions in art, have found that it includes more than it used to, or that to-day there is a greater consciousness of what it includes. There are ideals for the race to be included in an art which represents the life of the race, or there are symbolisms of things which we are coming to know, which we did not formerly know. Or there are higher expressions of passion and its control, of love, and of tragedy, than these little playlets of no aspiration and no control.

Ah, I become top-lofty and scornful of what the public likes, think you?

No. But I think of Wagner.

I shall be the first to welcome the Theosophista Theater if it can but point the way out of the slough of a materialistic and realistic opera which forgets what men are.

Your

MEPHISTO.

Baltimore Negotiating for Opera Next Season

BALTIMORE, May 6.—A conference was recently held between Bernard Ulrich, business manager of the Chicago Grand Opera Company, and members of the local grand opera committee, Edwin L. Turnbull, of the committee, said that while nothing definite was determined the outlook for six Friday night opera performances next season was very bright. The local committee has been in communication with Otto H. Kahn regarding more elaborate improvements at the Lyric and the committee has also had conferences with representatives of the Academy of Music. Among those present at the meeting were Edwin L. Turnbull, Ray Parr, Isaac Oppenheim, Wilbur Kinsey, resident manager of the Lyric, and Capt. Frederick M. Colston.

W. J. R.

'Ware of This Female Swindler!

Warning has been sent to musicians in several cities to be on the watch for a clever female swindler who is traveling about the country representing herself to be a demonstrator of player-pianos. She was last heard of in the South, where, through her deceptive story, she was not only generally entertained but given money. Her method is to approach a dealer and after gaining an acquaintance and recognition tell of delayed remittances and then borrow money. She is said to be about thirty years old, of dark complexion and using a different name at each of the hotels at which she stops.

Mariska Aldrich in Berlin

BERLIN, May 4.—Mariska Aldrich, of the Metropolitan Opera Company, has arrived in Berlin. She will do considerable coaching.

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CLOSING CONCERTS AT COLUMBIA UNIVERSITY

Joint Recital by 'Cellist and Pianist and a Program of Compositions by the Students

Among the closing Spring concerts under the auspices of the Department of Music, Columbia University, New York, of which Professor Cornelius Rubner is head, were the joint recital on April 25 by Joseph Gotsch, the New York 'cellist, and Leopold Winkler, a local pianist of note, and the concert of original compositions by students of the music department on Monday afternoon of this week.

Messrs. Gotsch and Winkler presented a program that was interesting in every detail, Mr. Winkler opening with a group of solos, containing Handel's "Aria Con Variazione," Raff's "La Fileuse" and Chopin's Etudes in A Flat and F Minor, Balade in G Minor and Polonaise in A Flat Major. Later he played his own transcription of Schubert's "Du bist die Ruh," Mendelssohn's "Spinning Song," Weber's Perpetuo Mobile and Liszt's Sixth Rhapsodie, in all of which he showed splendid technic and fine musical feeling.

Mr. Gotsch won hearty approval for his work in a group of short compositions, in which there figured Herbert's "Pensée Amoureuse," a charming "Berceuse Americaine" of his own composition and Davidoff's "Am Springbrunnen." His technical equipment was in every way equal to the demands of the music and he exhibited a rich and colorful tone in the sustained passages. A stirring performance of Grieg's A Minor Sonata brought the program to a close.

The concert of original compositions served to make known the decidedly scholarly work which is being carried on under Professor Rubner's direction, with Frank E. Ward and Daniel Gregory Mason as assistants. Three compositions by E. Kilenyi, an Overture "Prince of Homburg," arranged for piano, four hands; two movements, Romance and Minuet from a String Quartet in E Minor and three movements from a String Quintet showed the composer to be a musician who has something to say; a group of songs by Dagmar Rubner, sung by Golden R. Gardner, with the composer at the piano proved highly interesting and individual in content, while Six Variations, a Rhapsodie and an Etude by Emanuel King, played by the composer, showed much promise, there being considerable facility in handling of material shown in the development of ideas in the young man's work.

There were also heard an Arabesque for piano, the work of Gladys G. Tallman; two songs by Mrs. A. Webster-Powell, the first of which was the better of the two, and a movement from a Piano Sonata by James Balsam. Two pieces for violin and piano, by Henry S. Gerstle, were announced, but were not performed, as the composer was not present.

Germaine Schnitzer, Pianist, Scores London Success

Germaine Schnitzer, the German pianist, who was so successful in her previous tour of America, and who is to appear here next season under the management of Haensel & Jones, played in London the last of April and scored even greater success than in her former London recitals. She is to play in Paris the first part of May and will then return to England for further concerts.

Mehan Studio's Summer Course

John Dennis Mehan and Mrs. Mehan will continue the activities of their vocal studio in Carnegie Hall, New York, in a Summer session from July 8 to August 17, for speakers and singers. Besides instruction in correct breathing, voice placing and enunciation, the students will be coached in English, French, German and Italian repertoire.

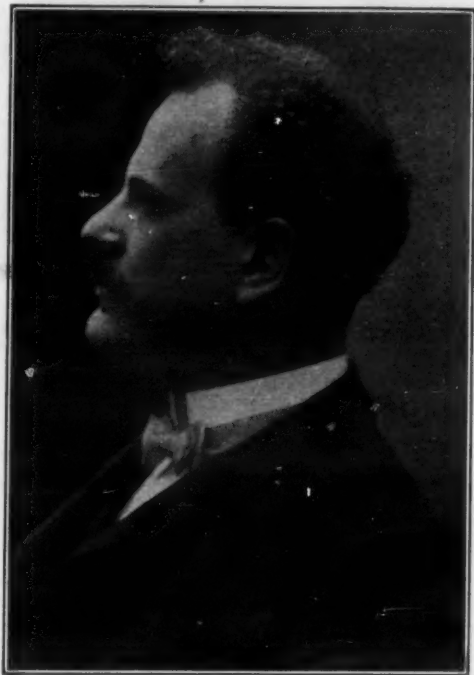
Dalmorès to Have Busy Season Abroad

Charles Dalmorès, the French tenor of the Chicago Grand Opera Company, who has just arrived at his villa in Coppet, Switzerland, is planning a busy Summer season beginning on May 10, when he will sing in "Lohengrin" in Wiesbaden. On May 18 he will appear in "Carmen" in Frankfurt.

CINCINNATI'S NEW CONDUCTOR

Dr. Kunwald Declined Munich Offer to Accept Leadership of Orchestra

BERLIN, May 4.—Prior to his appointment to succeed Leopold Stokowski as conductor of the Cincinnati Orchestra, it is said that Dr. Ernst Kunwald received and



Dr. Ernst Kunwald, New Director of the Cincinnati Orchestra

declined a flattering offer to become musical director of the Munich Royal Opera. Dr. Kunwald denies that he was in any way influenced to accept the Cincinnati appointment because of dissatisfaction with the way he has been treated by the Berlin public and press in his work with the local Philharmonic. On the contrary, he declares that the treatment accorded him here has been of the best. Dr. Kunwald received an ovation after conducting his last popular concert Tuesday night.

W. R. ANDERSON'S ARTISTS

Vocal and Instrumental Soloists and Quartets on Manager's List

Walter R. Anderson, the New York manager, announces, for the season 1912-13, the following artists. Grace Kerns, Bertha Kinzel, sopranos; Mildred Potter, contralto; Paul Althouse, tenor (Metropolitan Opera House); William H. Pagdin, tenor; Paul Dufault, tenor; Charles N. Granville, baritone; Gilbert Wilson, bass; Leo Ornstein, Russian pianist; American String Quartet; Manhattan Ladies' Quartet.

During his nine years' experience in the managerial field Mr. Anderson has built up a clientele among the more important local managers and societies because of the invariable success of the artists which he has sent them. The large number of re-engagements of Mr. Anderson's artists bears witness to his ability to pick singers and players who will succeed and to his personal popularity and strict business fairness. There are organizations which have, almost without exception, taken artists from the Anderson bureau since its inception and practically all of the most noted societies have given his artists frequent appearances.

One of the unique features of Mr. Anderson's business is that he has had the foresight to choose from among the young musicians those who were destined to become fine artists and the business ability to place them before the public in the right way. Such artists as Reed Miller, Lambert Murphy and Paul Althouse, the last two of the Metropolitan Opera Company, Reinald Werrenrath, Caroline Hudson, Grace Kerns, Pearl Benedict and Mildred Potter obtained their start in the concert field through the efforts of this manager.

Christiaan Kriens, Violinist, in New York Concert

Christiaan Kriens, violinist-composer, was the soloist in the concert of the Netherlands Society in Terrace Garden, New York, on May 4. Accompanied by Eleanor Foster Kriens, he played a Chopin-Sarasate Nocturne and a Serenade by Pierné and two of his own compositions. Mr. Kriens is a brilliant violinist and his playing on this occasion upheld his reputation. The greatest applause, however, was given him for the playing of his own compositions, one of which was from the suite "In Holland," which has had great popularity.

SEASON IN NASHVILLE DRAWING TO A CLOSE

Mme. Gerville-Réache's Recital and Concert by Russian Symphony Orchestra Two Recent Important Events

NASHVILLE, TENN., April 29.—To the general regret of music lovers, Nashville's musical season is drawing to a close after a successful Winter. The high standard maintained by the Rice Bureau and All Star Musical Course has enabled Nashville to hear the best artists. Mme. Jeanne Gerville-Réache, contralto, charmed a large audience at her recital on April 15 with her lovely voice and magnetic personality. She graciously responded to many encores and won the hearts of her audience by singing after the close of the program.

On April 26 the Rice Bureau presented Modest Altschuler's Russian Symphony Orchestra, with Lydia Lopoukova, the Russian dancer, as the star attraction. Mme. Lopoukova more than fulfilled the expectations of the audience. The orchestral program was not exclusively Russian as it was last year. The concert opened with "Scherezade," Rimsky-Korsakow. Tchaikovsky's rippling "Dance of the Fairy Dolls" was followed by the "March Slav," which closed the purely orchestral numbers.

The vocal numbers given were as masterly as the orchestral. Eva Mylott, contralto, and Henri La Bonté, tenor, gave a most satisfactory rendition of the "Rigoletto" Quartet. Vera Curtis sang the "Jewel Song" from "Faust" with grace and charm, and Mr. La Bonté closed the concert with the tenor aria from "La Bohème." Responding to repeated applause, he sang an aria from Puccini's "Girl of the Golden West." L. N. E.

Songs in English Feature of Brooklyn Vocal and Piano Recital

Mme. Theresa Rihm, dramatic soprano, was the assisting artist at a recital given in Memorial Hall, Brooklyn, by Josephine Rehbein, pianist. Mme. Rihm sang two groups of songs by Chadwick, Spross, Tyler, Scarlatti, Van der Stucken and Mrs. Beach. With the exception of one song in French she sang all of these compositions in English. In doing this she has allied herself with the movement for the use of English in recital and opera and proved that she was easily able to make the language intelligible. Her enunciation was

excellent. Miss Rehbein played a Beethoven Sonata, shorter numbers by Chopin, Liszt, Scharwenka and Moszkowski and the Tchaikowsky Concerto in B Flat Minor, the latter with the orchestral parts on a second piano played by Alexander Rihm. She showed herself to be a brilliant pianist, with an adequate technic and conception of the works performed.

MISS DE CANT'S RECITAL

New York Church Soprano Reveals Ability in New Field

A splendid program of songs in French, German and English was delivered by Elizabeth DeCant, a pupil of Ward Stephens, in her New York recital on May 1. In all of her interpretations her enunciation was a pleasing feature, and her clear soprano voice was heard to the best advantage.

Miss DeCant's rise in the musical world has been remarkable. She is now the soprano soloist at the First Church of Christ, Scientist, New York, having been engaged for that position when it was made vacant by the resignation of Mme. Corinne Rider-Kelsey. This is one of the best choir positions in New York and when it is stated that it was only two years ago that Miss DeCant left her home in Carthage, N. Y., to enter the field of music it will be seen that her progress has been enviable. For a year she sang in a church choir in a small suburban town and was "discovered" by a local manager, who presented her to the music committee of the Science Church. Her engagement there at once followed, and she has recently been re-engaged at an increase in salary.

Miss DeCant's recital on May 1 served to present her in a field that further emphasized her fine attainments.

Boston Basso to Sing with London Orchestra

BOSTON, May 4.—Word has been received here that Edward Lankow, the distinguished basso of the Boston Opera Company, has been engaged for a concert at Albert Hall, London, with the London Symphony Orchestra, Landon Ronald conductor, at which the other soloist is to be Mischa Elman, the violinist. This engagement will include two concerts with the London Symphony and two concerts in Birmingham, Eng., in June.

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Above: Arthur Nikisch at the Door of His Private Car in Toledo. Below: Warren R. Fales (Left), Who Financed the London Orchestra Tour, and Howard Pew, the Manager

TOLEDO, O., May 4.—Arthur Nikisch, with the London Symphony Orchestra, invaded Toledo last week for a matinée performance. They received a most cordial welcome. The Valentine Theater was filled with the exception of a few of the high priced seats down in front. Herr Nikisch gave Toledo the "Leonore" Overture, Beethoven; Brahms's Symphony in C Minor, Tschaiakowsky's Symphony Fantasia, "Francesca da Rimini," and the Overture to "Tannhäuser." Those who looked for the spectacular in the conduct-

ing of Nikisch were disappointed, for he was most serene in his directing, with an absolute control of his men. The audience tried to encore every number, but each time Mr. Nikisch bowed with his slow grace, and where the applause was most insistent made his men rise to receive their share of the plaudits.

Mr. Nikisch was very gracious after he had his morning nap and came out on the rear platform of his private train to pose for his picture. Warren R. Fales, the millionaire manufacturer and musical enthusiast of Providence, R. I., who is backing the tour, was induced to pose with Mr. Nikisch, and Howard Pew, manager of the tour, was equally obliging.

F. E. P.

FIRST AMERICAN TO LEAD LONDON ORCHESTRA

A Distinction That Fell to Warren R. Fales, Who Conducted One Number in Providence Concert

PROVIDENCE, May 2.—It was an extremely small audience that greeted Arthur Nikisch and the London Symphony Orchestra Saturday evening, but seldom has such an enthusiastic greeting been given to any musical organization in this city. Thunderous applause greeted Mr. Nikisch and continued for several minutes. The opening number was Weber's Overture to "Oberon," which was followed by Beethoven's Symphony in C Minor, No. 5. Both were given with rare skill. The remainder of the program, Wagner's Overture "Flying Dutchman"; Strauss's Tone Poem, "Don Juan," and Liszt's Hungarian Rhapsodie No. 1, was played with spirit and technical excellence, Mr. Nikisch's interpretation being original but at all times scholarly and producing a strong impression.

The tour of the orchestra in America has been managed by Warren R. Fales, the leader of the American Band, of this city, and a most honorable compliment was paid him by the orchestra in inviting him to conduct a number of the program. This was an extra number, Westmeyer's "Kaiser" Overture, and Mr. Fales proved an able conductor, graceful and sure and at all times able to keep his men under perfect control. Mr. Fales is the first American who has ever directed the London Symphony Orchestra and on behalf of Mr. Nikisch and the players was presented with a medal in recognition of this fact. Such applause as greeted this incident has probably never been heard here before.

G. F. H.

Hanson Artists in Many Sängersfests

The M. H. Hanson Concert Bureau announces the engagement of the following artists for the twenty-third National Sängersfest at Philadelphia: Mme. Marie Rappold, for June 30 and July 1; Ludwig Hess, tenor, for June 30, and Henri Scott, basso of the Chicago-Philadelphia Opera Company, for July 1 and 2. Mme. Marie Rappold will be a principal soloist at both concerts of the St. Paul Sängersfest on July 24-25, and for the Mobile, Ala., Sängersfest Mme. Adele Krueger, dramatic soprano, has been engaged for all three concerts, May 20, matinée and evening and May 21. Mme. Henriette Wakefield, mezzo soprano, will be the only soloist at

the New Haven, Conn., Sängersfest on June 24.

New York Philharmonic Choral Club's Spring Concert

The Philharmonic Choral Club of New York, Emma W. Hodgkinson conductor, sang to a distinguished audience on April 30. Homer N. Bartlett, the eminent American composer, was the artist assisting, accompanying a group of his new songs, "Her Voice to Me," "The Two Lovers," "There Is a Heart," and a new chorus written especially for and dedicated to the Philharmonic Choral Club. The violin obbligato was played by Beatrice Eberland. Mr. Heinroth, the tenor, substituted at the last moment for the artist announced and won much applause and

repeated encores. This club has given several big concerts in New York this year and on May 13 will appear at People's Palace, Jersey City, assisted by a quartet of Metropolitan artists and Homer Bartlett.

Notable Achievement of Arthur Hartmann

The Parisian public is notorious for the way in which it treats violinists who do not measure up to the highest standards. Therefore, when an artist is able to give nine concerts within a very short period of time in that city it is worthy of note. Last year Arthur Hartmann accomplished that feat. Following his appearance with the Colonne Orchestra, under Pierné, he played in eight other concerts, and with unvarying success.



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IN LILTING RHYTHM..... 75

Two Pianoforte Pieces.

How many admirers of Edward MacDowell's Music know that these piano pieces, purporting to be by Edgar Thorn, were composed by MacDowell? There is a story about the publication that shows the sweet nature of the composer. In 1895 or 1896 there was need of a trained nurse in his household, and he, wishing to show his appreciation of her services, wrote these little pieces in remembrance and made the condition with the publisher that the royalties should go to her, that the remembrance might continue. But why did he not publish the pieces under his own name? Possibly to see what the critics would have to say about a young and unknown composer. The wonder is that the identity of the author was not at once discovered, for every page is MacDowellish in the contour of the melodic line, in harmonic thought and in tricks of rhythm. MacDowell could not escape from himself, and these pieces reveal his poetic fancy, his romantic feeling, his quaint, capricious feeling. Philip Hale, in the "Boston Herald," December 12, 1909.

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ECHOES OF MUSIC ABROAD

Covent Garden Chooses Wolf-Ferrari Heroine from Pacific Coast—Melba to Remain in Australia Too Long to Sing in London This Year—Hammerstein as a Prospective Convert to Opera in the Vernacular. Exclusively—Maggie Teyte the Latest Two-a-Day Top-liner—And Now It's "Hiawatha" for a Ballerina's Opportunity

WHEN Wolf-Ferrari's "Jewels of the Madonna" is brought forward as the chief novelty of Covent Garden's season the first London *Maliella* will be the Vancouver soprano who has introduced two Mary Garden rôles to England within the past two years and repeated them since at the Paris Opéra Comique. Minnie Edvina came out of "Louise" with greater honors than her *Thais* won for her and she will find *Maliella* a more severe temperamental test than either of them. Possibly it is, in part, on the strength of adding the new Wolf-Ferrari lyric tragedy to her repertoire that she has received an offer from the Boston Opera for next season. Montreal, too, where she is well known socially, is said to be seeking her services for a few guest appearances.

Some one has remembered that this is Cleofonte Campanini's tenth season at Covent Garden, so it has seemed opportune to indulge in a little retrospect of his association with London's operatic history. At the same time he has been interviewed and with tactful discretion he has found an opportunity to express his high regard for English audiences. "They are not so keen on hearing brand-new music as the Americans are," said Andreas Dippel's right-hand man, only in a less colloquial manner, "nor are English audiences so demonstrative as the Italian. But before an English audience the experienced artist feels that his hearers are appreciative, even if they are not wildly demonstrative. In England, too, a great artist is always remembered, and in Italy he, or she, is easily forgotten."

FOR champions of opera in the vernacular there is augury of the approaching millennium in Oscar Hammerstein's recent access of faith in the possibility of establishing opera in English on a permanent basis in London. And this is all due it seems, to the heavy advance booking for the first performances of Josef Holbrooke's "Children of Don" in June.

After examining the situation carefully, according to the latest "Thus spake Hammerstein," the New York impresario has come to the conclusion that there is no doubt that opera in English is what the London public wants. He now has "very grave doubts" whether if operas were produced in France, Germany or Italy in any other language than the vernacular there would be a public for them—an observation that has been made frequently by others, with less acute managerial instincts, these many years—and he sees no reason why there should be any exception in England if the proposition is examined merely from a musical standpoint.

In the event of his giving a second Winter season he is determined to let the English language play a very large part in the scheme.

"English enthusiasm for opera varies with the familiarity of the audience with the plot and the music and I think it therefore follows that it would involve too large an expenditure of time to educate English audiences up to liking unfamiliar works, however good they may be." This would seem to strike directly at the root of one of the cardinal principles of the Hammerstein opera—faith in novelties to stimulate public interest.

Just at present the impresario is arrang-

ing a series of *matinées* for members of the musical profession and their pupils, for which reduced prices will be fixed. Moreover, "in pursuance of his policy of discovering and exploiting native talent, Mr. Hammerstein is organizing a committee of selection, composed of representa-

man theaters tremble when they hear of his probable arrival.

"Banadietrich" presents many difficulties for solution to the stage managers, as the mysteries of the German saga require the development of heaven, hell, and the devil, all difficult to present in realistic form. Two examples suffice to show the problems that have to be overcome. At the end of the first act *Dietrich* flies away on a dragon. Flying dragons on the stage, to begin with, are rare. The Vienna singer representing *Dietrich* refuses to risk the flight himself, so he will be represented by a dummy figure. In the second act a headless rider appears holding his head in his hand. This problem has been solved by the stage technicians, but they refuse to reveal the secret.

* * *

IT now seems doubtful that Nellie Melba will participate in the Covent Garden season this year, notwithstanding the fact that she is expected to make a certain



Felice Lyne and Oscar Hammerstein

The American impresario who built the London Opera House is here shown with his newest American prima donna in the costume of *Marguerite*. The recent visit of the King and Queen of England to Mr. Hammerstein's institution placed upon it the long-desired stamp of royal patronage.

tive musicians, to hear unknown singers, and if they prove satisfactory recommend them for appearances at the London Opera House."

* * *

MOST Berliners have regarded Felix Weingartner's announced project for a series of symphony concerts in Fürstentum, a half-hour's run from the German capital, which is forbidden territory to the impulsive conductor, as merely the idle threat of a practical joker. But that Weingartner and his manager are in deadly earnest about it is proven by the fact that all arrangements have been made to give four concerts there in the first half of next season, or October 15, November 5 and 25, and December 10. A year later, moreover, the scheme is to be made more elaborate in that a series of ten concerts will be arranged.

* * *

UNDISMAYED by its failure wherever else produced, the Vienna Court Opera is about to experiment with Siegfried Wagner's "Banadietrich," a work that is said to entail arduous labor for the stage hands. Franz Schalk is to conduct the performances, but Director Gregor has invited the composer to attend the final rehearsal and pass judgment on the lighting effects.

For it seems that Siegfried Wagner is a very distinguished specialist in the art of stage lighting. As the Vienna correspondent of a London daily expresses it, he plays with the hundreds of lights required on a modern stage like a virtuoso upon a piano. He ignites and develops the various rows of different-colored lamps and reflectors with lightning ease. His reputation in this respect is so widely spread that the electricians in many Ger-

number of appearances in what has become her usual repertoire there. The doubt is cast by a letter from the Australian correspondent of the *Musical Standard* written from Melbourne early in March, who reports that "whereas we expected her to depart this month to be in time for Covent Garden early in May, it is now announced that she will stay here until Winter, that is, June or July."

Not until the return from Europe of her Australian manager, J. C. Williamson, was it publicly admitted that Melba's grand opera venture in her home land last Autumn was a financial success, nor did the terms become known until then. "Had the tour turned out badly our firm would have had to bear the loss," said Mr. Williamson, "though Mme. Melba would have lost the returns on her professional services. To keep up the houses the Australian diva had to sing three times a week, 'at which she was very wrathful indeed,' a statement that can easily be believed in view of the spacious intervals between her opera appearances whenever she has filled engagements in London and New York of late years.

Her last public appearance in Melbourne for this year was made at a *matinée* in aid of the University Conservatorium's building fund for a large concert hall to be named the Melba Hall. A gold loving cup was presented to her on this occasion.

* * *

HERE'S a bit of a surprise from the London "halls." There have been plenty of precedents during the last two or three years, it is true, of little dips into "two-a-day" atmosphere and box-office receipts on the part of artists of high repute in the concert and opera world, but, for some reason or other, more or less in-

tangible in any case, we were not quite prepared to see Maggie Teyte fall in line. Perhaps it was because one thinks of her, apart from the opera stage, as peculiarly identified with Debussyism and at our present stage of evolution it is somewhat difficult for us to reconcile the elusive Mr. Debussy and vaudeville; it may be, again, that it was because, with one or two effulgent exceptions, the recruits to the music hall stage from the legitimate musical fields heretofore have been memory-clad ruins of past greatness.

Whatever the inducements, and they were doubtless fairly eloquent, there the fact remains—Maggie Teyte is doing a "turn" at a two-a-day variety theater in London, already in the second week of her engagement. This new experience for the Chicago Opera Company's *Cinderella* forms the first of three special engagements of musical significance with which Alfred Moul is endeavoring to make notable the last few weeks of his connection with the Alhambra.

The second of these attractions will be a musical pantomime described as a mediaeval fairy story of a water nymph who got herself and a peasant's home into a peck of trouble because she wandered away from her pool one day instead of staying in her proper element. For this George H. Clutsam, the Australian composer of operas, has just completed the score. Then, at the end of the month, Offenbach revivals being in order now, "La vie Parisienne" from the pen that gave the "Tales of Hoffmann" their charming setting will be given a fresh production. It is expected that in its rejuvenated form this entertaining *opera bouffe* will not fail to contribute a substantial share to the operatic gaiety of London's season.

Meanwhile, just as if Covent Garden and the London Opera House found the task of appeasing London's overestimated appetite for lyric joys beyond their power, the Beecham Opera Company, not to be utterly obliterated as an institution, continues on its way giving the patrons of the Palladium homoeopathic opera treatment. A successful tabloid version of "Tales of Hoffmann" has now given way to the first act of "Lohengrin."

* * *

COLERIDGE-TAYLOR evidently finds "Hiawatha" an inexhaustible source of inspiration, for he is now writing the music for a "Hiawatha" ballet, in five scenes. The ballet music is entirely new and in no way connected with that of his cantatas on this subject. The violin concerto he was asked to compose for the Norfolk Music Festival in Connecticut in June has been in Maud Powell's hands for some time.

* * *

WHEN composing "Nail," his second new opera to have a *première* this season—it was produced in Paris at the Gaité-Lyrique the other day—Isidore de Lara went straight to the fountain-head for inspiration. For months he lived in the desert with the Ouled-Nail, a tribe that furnishes the Arab cafés with many a characteristic dance. While leading the simple life as it is lived in the desert de Lara made a special study of Arab music, much of which finds a place in the score of "Nail," notably the muezzin's call to prayer, some rhythmic dance measures that are said to be very striking and various curious themes, all of which are strange, if not weird, to the ears of publics for which operas are written.

The story of this "passionate, pulsating work," dedicated to the Princess Alice of Monaco, is a tale of life, love and death. *Nail*, a beautiful Moorish dancing girl, is enamored of *Hadyar*, an outlaw, with naught save his devotion to recommend him; while the *Emir*, fabulously wealthy, pines for *Nail*, who is set upon love in a cottage, or its Eastern equivalent. The *Emir*, with savage reasoning, removes his rival with a blow from a keen-edged sword, and *Nail*, rather than submit to his embraces, performs the "lappy dispatch."

In the Paris *première* the name part was created by the capable Marguerite Mérentié, the *Emir* was sung by the baritone Boulogne, while as *Hadyar* Paolo Sevilhac had his first opportunity to prove the

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

success or otherwise of his flying leap from baritone abodes to the more opulent domain of tenors. One extravagant claim made in advance for this erstwhile Hammerstein singer was that he had developed "a tenor voice of great beauty and Tarnagno-like power."

AN Italian journal has been indiscreet enough to call public attention to the ages of some of the most conspicuous Italian musicians. Leaving the septuagenarian Arrigo Boito out of consideration, the oldest of the Italian composers of prominence is Giovanni Sgambati, who was born fifty-eight years ago the 28th of this month. Leoncavallo was fifty-four on the 8th of March and Puccini will reach the same age on June 22. Mascagni is five years younger, as he was born on December 7, 1863; Giacomo Orefice was born on August 27, 1865; Francesco Cilea, July 17, 1866; Umberto Giordano, August 28, 1867, and Don Lorenzo Perosi, December 20, 1872.

Of conductors the oldest is Luigi Mancinelli, born in 1848, while Arturo Toscanini and Leopoldo Mugnone were born in the same year, 1865, the Metropolitan's *chef d'orchestre* being the elder by the interval from March 25 to September 29. Mattia Battistini, the baritone, beloved of Russia and Austria, was born in 1858, in February—apparently an auspicious month for singers, as both Alessandro Bonci and Enrico Caruso claim it as their birth-month, Bonci having been born in 1870 and Caruso three years later. Titta Ruffo, the finest baritone left in Italy, was born in June thirty-five years ago.

THE retirement of the Rhenish tenor Willy Birrenkoven from the Hamburg Municipal Opera after a quarter of a century's singing to devote his future activities to directing lyric stages, recalls an occasion when he was the innocent cause of a scandal at the Royal Opera at Antwerp.

It was during the régime of M. Lafon, who was notoriously the most parsimonious director in all France and Navarre. Birrenkoven's fame had gone abroad for his singing of *Lohengrin*, wherefore he was engaged for a guest appearance in the rôle in Antwerp. When the day came he was so hoarse that he telegraphed the director in the course of the forenoon that he would not be able to sing but would send a tenor from Aix-la-Chapelle—a doubtful substitute—in his stead.

M. Lafon, fearful of forfeiting big receipts if the substitution became known, took neither press nor private individuals into his confidence, presided at the box-office, as was his custom, and before the

Knight of the Swan had arrived in his boat, slipped off home, taking with him, as usual, all the money.

When *Lohengrin* appeared, and especially when he opened his mouth, the Antwerpians perceived that a substitution had been made and proceeded to make boisterous protest. So effective was it that the performance had to be stopped while the stage manager came to the footlights to explain to the audience that Director Lafon had gone to bed and had left him without any instructions and, worst of all, without any funds wherewith to reimburse the disconcerted spectators.

At this the audience found itself compelled either to listen, willy-nilly, to the Aix-la-Chapelle tenor to the end or else go home. But old Lafon had saved the receipts—it was all he wanted—though he eventually lost his position.

Birrenkoven created the leading character rôle in Busoni's "Die Brautwahl" when that long-awaited novelty had its première in Hamburg last month. Referring to his work on this occasion one Berlin reviewer said, "He imitated *Mime's* 'croaking' in 'Siegfried' practically all through the opera. As this happened in the presence of the composer it must have been authorized, but the effect was very tiresome."

NOW that Mathilde Marchesi has transferred her headquarters for the development of embryonic prima donnas from Paris to London another teacher and former singer of considerable renown is about to follow in her footsteps part way. Marie Rôze, who made her London début in the same year as did Mme. Albani—1872—and who is readily recalled by an older generation for her *Donna Anna*, *Donna Elvira*, *Pamina*, *Ortrud*, *Carmen*—more especially her *Carmen*, "which is not to be forgotten by those who saw it"—has been teaching in Paris for upwards of twenty years. However, she has now taken a house in London and intends henceforth to divide her time between the English and French capitals. She is the mother of Raymond Rôze, who has attained some distinction in England as a composer.

WALDEMAR MEYER, who has attained prominence in Berlin as a pianist with chamber music organizations, has received an offer for a six weeks' tour of this country next season. It is hardly probable, though, that he will come. As a teacher he had his greatest opportunity as yet, in so far as the natural material of the pupil was concerned, when he had the Spanish wonder-child Pepito Arriola under his pedagogical surveillance.

J. L. H.

TOLEDO'S MUSICAL ACTIVITY

Numerous Local Artists in Performances of Much Merit

TOLEDO, O., May 4.—Paul Rosebrugh Geddes, baritone, made his bow to the Toledo musical public recently in the Y. W. C. A. Auditorium. The occasion was a recital by Mr. Geddes and Emil Sturmer, violinist, assisted by Lynnel Reed, violinist. Mr. Geddes' songs were a careful and interesting selection. Among them was "Love's Philosophy," composed by himself, a beautiful thing which made an instantaneous success. Mr. Sturmer, with Mr. Reed, gave the "Serenade" by Sinding. This is the first time this number has been heard in Toledo. Mr. Geddes is a Toledo musician and has sung several times here, but this might be called his official début after his several years of study in Italy.

J. Max Ecker, organist at the Collingwood Avenue Church and piano instructor, was sponsor for the recent début of his piano pupil, Roy Bary.

The Eurydice Club and the Orpheus Club are busy preparing for their first rehearsal preparatory to the June festival with the Theodore Thomas Orchestra. Thursday evening witnessed another important event in the sonata recital by Jean A. Parre, violinist, and Louise Scheuermann, pianist. Miss Scheuermann and Mr. Parre have given a number of similar recitals in the last few years and their work together is growing in favor and shows a most artistic development.

The advanced pupils of Carol C. Mc-

Kee, pianist and instructor in the Columbia School of Music and the Toledo Musical College, gave one of the best recitals recently ever undertaken by any amateurs here this year.

F. E. P.

Buffalo and Norfolk Unite in Praise of Gertrude Rennyson

One of the most enthusiastic receptions given any artist who has appeared in Buffalo this season was that given Gertrude Rennyson, the American dramatic soprano, at her recent appearance with the Clef Club in that city. This was the first time Miss Rennyson had been heard in Buffalo for several years, and her audience found that, although she had charmed on her previous appearances, her careful training and development in the meantime had made her a finished artist. She sang Elizabeth's aria, "Dich Theure Halle," from "Tannhäuser," with great success, which was repeated when she delivered Schubert's "Du Bist Die Ruh" and Brahms's "Sapphic Ode." In both her songs in French and German her clear and distinct enunciation brought her much praise. Her Buffalo success was repeated at her appearance in Norfolk, Va., when after her singing of an aria from "Aida" she was compelled to return and deliver an encore.

George Eliot, the greatest of woman novelists, was an accomplished musician. She had a fine contralto voice and played the piano better than the majority of amateurs. She was one of the few writers who was able to write of music with some understanding.



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AN OPERA OF THE ALGERIAN DESERT

"Nail," by Jules Bois, Music by Isidore de Lara, has a Markedly Successful First Performance in Paris—Puccini Seeking Spanish Atmosphere for Two New Operas—Musical by Mme. de Sales.

Bureau of Musical America,
5, Villa Niel, Paris,
April, 25, 1912.

INTENSELY dramatic, highly melodious, abounding in Oriental coloring and passion, "Nail," a lyric drama in three acts by Jules Bois, music by Isidore de Lara, met with marked success at its first performance this week at the Théâtre Lyrique de la Gaité of Paris.

"Nail" is a romance of the Algerian desert, and the story is that of the love of Nail, a gypsy dancing girl of the Arabian tribe of the Ouled-Nailia, popularized by Guy de Maupassant. Jules Bois, in the introduction of his remarkable poem in blank verse, makes the following remarks concerning the social status of the Ouled-Nail girl in the Arabian world:

"It is well to remember that the Mussulman religion does not nurture the envious disdain for these courtesans, especially for those who are faithful to their caste and obligations, which is felt for the *fille galante* by Occidentals. The Ouled-Nail is a symbol on earth of the joys reserved to the elect. . . . She is one of the indispensable elements of the terrestrial paradise; she brings a foretaste of the pleasures promised by the Prophet to the good Mussulman, being an incarnation of the Hour of Heaven."

The Ouled-Nailia hold a position somewhat similar in Arabian life to that of the Vestals and Priestesses of Eros in the pagan world. They are highly considered and it is quite in the natural order of things that a young girl of poor but good family should enter the tribe to earn a dowry. They nearly all settle down to a life of propriety, often of luxury, and they play at all times a most important part in Arabian life. During the French conquest of Algeria many of them accomplished actions of valor on the battlefield, marching at the head of the Arabian troops, checking retreats and leading their countrymen against the invader. The recent massacres of Fez, news of which reached Paris only this week, have brought to mind in the most striking manner the ever-lurking fanaticism and hatred of the white man which characterize the Mussulman races.

Scene of the Opera

The scene of "Nail" is laid on the border of Algeria and Morocco, in the vicinity of the recent massacres and of the birth-place of the brothers Isola, directors of the Gaité-Lyrique. M. Bois, like Robert Hichens, is an ardent lover of the Oriental life and is a recognized master on things pertaining to the Mohammedan world, and Isidore de Lara's musical gifts, as revealed in his previous works, incline him towards themes drawn from the Orient. The combination of these factors naturally led to the striking success which marked the first production of "Nail."

The first act portrays the picturesque quarter reserved to the Ouled-Nail girls in a Moorish village on the border of the desert. Nail, the prettiest of the Ouled-Nailia, is sought after by the Emir of El Kantara, who has been accepted to rule over his countrymen in the name of the French conqueror, but Nail scorns him, for she loves only Hadyar, a descendant of the Prophet, a Touareg of the Touaregs, who has remained true to his people and for whose capture dead or alive a large reward has been offered. The Emir offers jewels to Nail, but she refuses these presents and dismisses him to receive Hadyar, whom she has been feverishly awaiting. She is obliged to go as usual to the Moorish café to dance before the crowd of Arabs and French soldiers and hides Hadyar in her room to await her return, unable, however,

to conceal her anxiety over his fate, as the soldiers are already on his track.

The scene of the second act is laid in a Moorish café. The Emir of El Kantara is importuning Nail with his love while the French soldiers are preparing to resume



Isidore de Lara, Composer of the Opera "Nail," Which Has Just Achieved Success in Paris

their search for Hadyar. The Emir guesses the hiding-place of Hadyar and threatens Nail to reveal it to the soldiers, who are departing, but she pretends to listen to his love and accepts the jewels which he offers her. Hadyar then appears, fleeing his pursuers. The Emir threatens to hand him over to the French authorities, but Hadyar calls him traitor and reproaches him for having turned against his own people. The two men fight, and the duel is interrupted only by the arrival of an Arab announcing that the dance hall is surrounded by the French soldiers. The Emir offers freedom to Hadyar if he will abandon Nail, and then, after his failure to corrupt Hadyar, he tries to win over Nail by the offer of vast riches. Hadyar interrupts him: "If you will follow me, Nail, I promise you that we shall ever be fleeing from my pursuers. We shall suffer constant anxiety, and shall see death face to face. We shall suffer the tortures of thirst in the desert, cold nights under the tent, scorching days, fight, bloodshed, but withal love visions of paradise!"

"Should you promise me the abyss," Nail replies, "I would follow you without fear. I will follow you in crime, I will follow you in tears. What care I for the road we may follow? With you I shall go forth towards defeat if necessary; and if you must die, I shall die." She then gives all her jewels to her girl companions, and the Emir finally offers the pair his swiftest courser that they may flee into the desert, where he may pursue them and seek combat with Hadyar on equal terms.

The Climax

The last act takes place in the oasis of a desert where Hadyar and his Touareg camp followers are gathered together. A messenger announces the arrival of the Emir and his troops in pursuit of Hadyar. The latter and his followers go forth to battle with the enemy while a soothsayer traces with a stick on the sand the progress of the battle before Nail and her companions.

But suddenly he stops. Cries of victory and the appearance of Hadyar, mortally wounded, are more eloquent than any of the prophecies which the soothsayer might utter. The Emir is victorious and his soldiers invade the camp. Hadyar tries to make Nail flee on his courser, but she courageously refuses and empties a phial of poison. The Emir has Hadyar crucified, to die the death of rebels, and is about to wrap his arms about Nail, whom he has won at last, when she bursts forth in irrepressible laughter. Her mind is already wavering and, as a Marabout says, she no longer belongs to the world of the living, but already Allah speaks through her mouth. A mirage appears in the distance, a Mecca of untold grandeur lit by radiant sunshine, and Nail falls dead on the body of Hadyar.

Commenting upon the performance the *Daily Mail* says: "To the melodious verse by M. Jules Bois, Isidore de Lara has matched a music full of color, Oriental opulence and passion and strains which carry one back to the native music heard to-day in Moorish gardens and coffee houses. There are numerous passages in



Marguerite Mérentié, Who Created the Title Rôle of "Nail"

which the gifted musician shows his great versatility and imagination. . . . The color, variety, warmth and vivacity of the desert life are well reflected in M. Bois's verses and M. de Lara's score. The situations in the piece are thrilling and the action is always picturesque."

Reynaldo Hahn, in the *Journal*, writes: "The action is dramatic, ardent, poetical and the versification is adroit and varied. . . . The musical themes representative of each 'dramatis persona' are well chosen, particularly in the case of Nail."

Mlle. Mérentié, her expressive acting and her voice of exceptional range and warmth, sang the title part of Nail very effectively. Upon her rested much of the burden and responsibility of this production and to her justly goes a large part of the great success won by this première. M. Salignac, as Hadyar, and M. Boulogne, as the Emir, were also warmly applauded, while Mlle. Napierkowska presented a curious interpretation of a Moorish dance.

Mme. Regina de Sales gave a successful musicale at her residence in the Rue de Villejust, Paris, last week in honor of Kate Liddle, the American singing teacher, of Munich. The program was tastefully composed and interesting. Mme. de Sales sang some American songs by Campbell-Tipton, the American composer, who has made Paris his home and who is meeting with much appreciation in musical circles here, Strauss and Brahms *lieder*, and a song by Victor Hollaender. The rest of the program comprised numbers by Duparc, Debussy, Brahms, Handel, Tchaikowsky, McDermot, Massenet, Reinhold, Becker, Secchi, Rubinstein and Grieg. Most noted among those of Mme. de Sales's pupils, who interpreted the foregoing, were Blanche Ruby, the American soprano, formerly with the Savage Opera Company, who won warm applause in Nedda's aria from "I Pagliacci"; Jeanne Delsolay, the possessor of a rich contralto voice; Mr. and Mrs. Cavanah; Rhoda Niebling, a very promising young soprano; Liza Lehman; Miss Ahlf and Miss Raht.

Mme. de Sales's musicales are always noted for their distinguished attendance. The élite of the music world of the American colony and of Paris—for she is a popular member of both—are ever to be found represented by many of their prominent leaders in her studio. She possesses in a rare degree that power of attraction and of persuasion born only from the winning simplicity of sincerity and good-heartedness.

"Yes, I am an ardent optimist," Mme. de Sales laughingly admitted to her *MUSICAL AMERICA* interviewer. "I have absolute confidence in the future, whenever hope is based upon good-will and perseverance."



Jules Bois, Librettist of "Nail"

And these are two qualities, indispensable to singers, which it is Mme. de Sales's exceptional good fortune to be able to impart to her pupils. Maybe her success in this particular line of endeavor is due in a great measure to the beneficial influence of her own example, for she is true to herself and leads the life she advocates. She is devoted to her art and lives for it only.

Mme. de Sales is an American by birth, but her art—like that of all genuine artists—is universal. She has studied with the greatest European masters and, with that subtle feminine instinct, has assimilated the best of each master's teachings, adding to them her own thoughts and rounding them out into a perfect whole. As Marcia van Dresser once wrote of her, she combines in her teaching "the true old *bel canto* style, together with the pointedness of the French, without their over-nasal quality, but with more restraint, beauty and finesse of style and feeling." Mme. de Sales has met, and still meets more than ever, with warm applause as a concert singer. She is richly endowed with a pure and powerful soprano voice of extended range and with exceptional musical intelligence.

At Thuel Burnham's fortnightly musical reception, held in his studio last Sunday afternoon, this talented pianist interpreted with much success sonatas comprising Mozart's No. 12; Beethoven's op. 31, No. 3, and MacDowell's op. 45.

Giacomo Puccini is a happy man and a charming man. Such is the conclusion of a recent interviewer of the Italian composer.

"I am going to Spain this Summer," Puccini told his interviewer, "to breathe the atmosphere of that delightful country. I am working at present on two new operas. The first is 'La Femme et le Pantin' (The Woman and the Puppet), drawn from the play by Pierre Louys, which met with such a great success at Antoine's Theater the season before last, and in which Regina Badet, as a half-clad Spanish dancer, caused a sensation. The second opera will be entitled 'Anima Allegra' (The Joyous Soul). The libretto, which is by the Quintero brothers, is very attractive. It offers something new, something gay and full of life. It pleases me a great deal. The scene will be laid in Spain, like that of 'The Woman and the Puppet,' and that is why I shall go to that country this Summer."

"In modern music I like only that which is not boring. I love above all everything that contains an element of novelty, of progress, of effort; everything connected with opera and the theater especially is highly interesting to me; I love everything that is full of life and color. The great thing in life is not to go contrary to one's

(Continued on next page.)

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AN OPERA OF THE ALGERIAN DESERT

[Continued from page 13]

nature and to want to fly higher than one's wings will carry one. I am of the Latin race, I am an Italian and I love *melodia*. When I have the good fortune to find a good melody I am the happiest of men. But one must never neglect the accessory. In fact, I admit everything. I admire "Pelléas" and "Parsifal," on condition, however, that these masterpieces be not removed from their natural setting: the first in Paris, the other in Bayreuth; I think they lose something of their savor and greatness when transplanted to London or Calcutta. I appreciate especially a sincere effort towards an ideal, whatever the latter may be. As for myself, I follow my natural bent. I let my nature sing. I cultivate it as much as possible. But I love *melodia*; when my soul sings, I am too full of emotion to keep it from singing."

* * *

"The Girl of the Golden West" was produced last week at the Monte Carlo Opera House and, staged under the able direction of Raoul Gunsbourg, it won a decisive success, which augurs well for its first French production next month at the Paris Opéra. It will then be interpreted by Caruso, the Italian baritone; Titta Ruffo, and Mme. Carmen Melis, of the Boston Opera Company.

* * *

The San Francisco Opera fiasco has just had its happy conclusion by the return this week, after innumerable hardships, of eight unfortunate members of the company whose mission it was to initiate the Pacific Coast into grand opera. It is due to the efforts of Pedro Gailhard, former director of the Paris Opéra and President of the French Society of "Repatriation" of Lyric and Dramatic Artists Stranded Abroad, that these unfortunates were able to see the shores of their native land once more. They have expressed particular gratitude to the members of the "Benevolent Order of Bohemians" of Kansas City, whose devotion was untiring and who lodged and fed them from the first of March.

* * *

Zina Brozia, who sang this Winter in Boston, has just made her first appearance before the Paris public since her departure last Autumn. She sang *Salomé* in Massenet's and Milliet's "Hérodiade" and scored a brilliant success, her appreciative Paris public welcoming her with several curtain calls. Bouquets of violets were thrown upon the stage and large baskets of flowers filled her dressing-room and the adjoining passage behind the stage, so numerous are her admirers in this city. Her stay in America has undoubtedly done her much good, from an artistic point of view, for she sang with even more purity and clearness than before. Her voice seems to have gained much in range and strength.

"My first impression on landing in America," she told *MUSICAL AMERICA*, "was one of wonder and bewilderment. It was so different from anything I had ever dreamt of. I thought I was in fairyland. We have no conception here of those tremendous New York skyscrapers. My stay in Boston will ever remain one of my most pleasant memories. The courtesy of all and the marvelous artistic staging of the operas in which I sang will ever contribute to making my stay in Boston one of my most pleasant memories."

Zina Brozia has also sung *Manon* twice at the Opéra-Comique with marked success and is soon to appear at the Opéra. Her success in "Hérodiade" was equally shared by Augusta Doria, the American mezzo-contralto who has been starring this Winter at the Théâtre de la Gaîté. She has recently been engaged for the Summer season of the Hammerstein London Opera and will make her début there this month in the title part of "La Favorite," which she sang here several times this Winter.

* * *

Many Americans of talent are teachers of music, vocal and instrumental, in foreign lands. Their pupils are generally Americans, for many of these teachers find it difficult to recruit students from among the people of the country in which they teach. A fortunate exception in this respect is George E. Shea, whose long familiarity with the French language and his practical experience on the French stage place him in a set apart from other American singing teachers. Among his present French pupils, who have been meeting with special success of late, are Mlle. Litz, who is singing at the Apollo Theater, and Mme. d'Azcona, whose husband is editor

of the Paris daily, *l'Action*. Mr. Shea's success in French circles does not, however, affect his popularity among English-speaking singers, many of whom, well known in the Anglo-American colony of Paris, are among his best pupils, both professional and amateur.

Blanche Ruby, who was one of the features of Mme. de Sales's last musicale, also took a prominent part in the first of a Spring series of Sunday evening concerts, successfully inaugurated last Sunday by Mme. Edward B. Thayer at her home in the Avenue MacMahon. Miss Ruby was accompanied at the piano by Archibald Sessions, the organist of the American Church, of the Rue de Berri, and author of a quartet which has been favorably commented upon at that church. Kathleen Lockhardt, of Los Angeles, who has been Mme. de Sales's pupil in Paris for the last three years, has just been engaged for the Summer season of the Hammerstein London Opera. DANIEL LYNDY BLOUNT.

Look for Settlement of Hammerstein's Suit Against Marguerita Sylva

It is probable that the suit brought by Oscar Hammerstein against Marguerita Sylva, in 1910, for breach of contract will soon be settled. The soprano's lawyer asked for an immediate hearing of the case last week, but the motion was opposed by Mr. Hammerstein's counsel. Following a disagreement in 1910, Miss Sylva left Hammerstein's company, whereupon he obtained a temporary restraining order to prevent her from singing for any one else, but a month later the court refused to make this permanent. The breach of contract suit has been set over each time it has come up for trial.

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COVENT GARDEN HAS ITS "NEW CARUSO"

He Is Giovanni Martinelli, Who Never Knew He Had a Voice Until Two Years Ago—Makes a Sensation as "Cavaradossi" in "Tosca"—A New "Carmen" of Remarkable Talent.

Bureau of Musical America,
7 Crown Office Row, Inner Temple, E. C.,
London, England, April 24, 1912.

ONCE again the grand opera struggle is in full swing in London. As you have already been informed, Covent Garden opened on Saturday evening with "Carmen" and Mr. Hammerstein, on the Monday, followed suit with "Roméo et Juliette." There have been nightly performances at each house—"Tosca" and "Das Rheingold" at Covent Garden and "Mignon" in Kingsway, and at each there is promise of varied fare to come. Also there are promises of new and unknown artists, so altogether the season should be decidedly interesting. For the present, at any rate, Mr. Hammerstein seems to have fallen on his feet, for it is credibly stated that the subscriptions already obtained are ample to cover the whole cost of the season, so that all the takings for tickets will be clear profit.

In these early performances the honors have fallen to Covent Garden by reason of the display of new talent. On the opening night Mme. Tarquinia Tarquini, from Milan, scored a great and instant success as *Carmen*, a success which is all the more remarkable as she had never before sung the part. She gave a splendidly dramatic—but not melodramatic—rendering of Bizet's heroine, and even the most critical among the audience could find little fault with her voice. There was a fine new *Don José*, in the person of Giuseppe Cellini; Mlle. Dufau, yet another newcomer, made a little triumph in the part of *Micaela*, and as much praise should go to Betty Booker for her *Frasquita*.

But the greatest sensation came with the début, on the following evening, in "Tosca," of Giovanni Martinelli, a young tenor who by his singing of the part of *Cavaradossi* made almost as great a success as when Felice Lyne sprang into fame in a night with her rendering of *Gilda* in "Rigoletto." Signor Martinelli has a beautifully smooth yet dramatic voice which, allied to the finish of his acting, won him

instant approval. Indeed, as he more than made good his first impression, enthusiasm grew to a pitch rarely seen at Covent Garden and at one of his frequent recalls an



Giovanni Martinelli, the Young Italian Tenor, Who Created Something of a Sensation in "Tosca" at Covent Garden

excited individual in the audience loudly hailed him as "a new Caruso."

Wood Carver and Army Bandsman

The success of this newest Covent Garden find is the more remarkable when it is considered that only two years ago Signor Martinelli was playing in a band in the Italian army. Before that he was a wood carver, and though passionately fond of music he never knew he had a voice until it was discovered for him by his bandmaster, who introduced him to Signor Poli, the Milan impresario. Signor Poli promptly made arrangements for his training and a year later he made his first appearance in Milan. No one is more surprised than Signor Martinelli himself at the furore he has created, especially as he was singing the part of *Cavaradossi* for the first time. Later in the season he will be heard as *Dick Johnson* in "The Girl of the Golden West."

Another artist who scored a great success in "Tosca" was Mme. Edvina, who, by her singing in the title rôle, made yet another addition to her list of triumphs. Mme. Edvina, who in private life is the Hon. Mrs. Cecil Edwards, is that rare phenomenon, an English prima donna—the pity is that, in deference to popular prejudice, she has to assume an alien name.

In "Das Rheingold" many of last season's favorites made a reappearance and

well earned their welcome. Herr Van Rooy proved as powerful a *Wotan* as ever, and Mme. Kirkby-Lunn was equally pleasing as *Fricka*. Herr Heinrich Hensel, too, was in fine voice and had a good reception for his singing of the part of *Loge*. Unfortunately Dr. Richter, owing to ill health, was unable to take his accustomed place at the conductor's desk, but regret for his absence was tempered with pleasure at the skill of his successor, Dr. Rottenburg.

Success of Harrold and Miss Lyne

On the opening night of the other opera house Felice Lyne and Orville Harrold, in "Roméo et Juliette" made it very clear that Mr. Hammerstein will have to search far afield to find stars to eclipse them. Miss Lyne, with her fresh young voice and girlish appearance, makes an ideal *Juliet*, and she could wish for no more ardent lover than Mr. Harrold. In that great test, the balcony scene, both showed splendid work in difficult parts, and Miss Lyne was simply fascinating. Henry Weldon, too, made a marked success with his playing of *Friar Laurence*.

"Mignon," which has not been heard here for some years, was revived last night, and its tuneful music gave great opportunities to Mlle. Yvonne Kerlord, in the name part, and M. Jean Buyson, as *Wilhelm Meister*, and to judge from the way the opera was received it will pay Mr. Hammerstein to give it a good place in his repertoire.

Of course, the great event of the London Opera House season will be the production, early in June, of "The Children of Don," by Lord Howard de Walden and Joseph Holbrooke. The name part in this opera, which, based on an old Celtic legend, promises to be rather gloomy will be taken by another of Mr. Hammerstein's "finds." This is Gertrude Bloomfield, who, it appears, "blew in" to an audition one day. Mr. Hammerstein liked her voice, determined to give her a chance, and sent her away with the part of *Don* to see what she could do with it. She came back in three days, with the part memorized, and is now busy rehearsing with the rest of the cast, which includes Henry Weldon and Arthur Phillips, the two Americans. The youngest member of the cast is a girl only eight years old, who has been given the part of *Dylan*. The scenery, in view of its weird and gloomy nature, has been entrusted to that past master of weird effects, S. H. Sime.

Great surprise has been created by an

announcement that, after all, Mme. Melba will not sing in London this season. Her name is on the list of artists at Covent Garden, but it is stated that the great prima donna has not only abandoned her plans in regard to opera, but has also canceled a concert fixed for May 7 at Albert Hall. No explanation has been given for this sudden change of plans, which will not affect Mme. Melba's coming American tour.

Germaine Schnitzer, who gave the first of three pianoforte recitals at Steinway Hall, revealed herself as a performer in whom strength and sympathy are equally allied. Nothing seemed to daunt her, and she went through a program, which included Beethoven, Schubert, Schumann, Liszt and Saint-Saëns with an energy and yet with a delicacy of interpretation that would have done great credit to many an older and more experienced pianist.

Prodigy and ex-Prodigy

Señor Joan Manén, who made his first public appearance at the early age of five, has, unlike the majority of prodigies, grown up into a really fine musician as was proved when he played the violin for the first time in London at the Queen's Hall last Saturday. His playing, in which he had the help of the Queen's Hall Orchestra, is singularly sweet and clear.

Writing of prodigies reminds one of the latest find in this direction. This is Joseph Kosky, a fourteen-year-old violinist, who was discovered and trained by Mr. Ostrovsky. He is making his first appearance at Bechstein Hall this week. Siegfried Wagner is to conduct a concert, the program of which will be chosen from his own and his father's works at the Albert Hall on May 12.

KENNETH KINNINMONT.

"Trovatore" Acted by Men and Women and Sung by Gramophone in Paris

PARIS, April 27.—With a gramophone in the prompter's box supplying the voices of the principals and chorus, as well as orchestral accompaniment, a performance of Verdi's "Trovatore" was given here on Thursday at the Vaudeville Theater. Members of the cast merely made the motions of singing. Criticism was made that the chorus was not as voluminous as the "voices" given the singers, and that various instruments of the orchestra were heard unequally. The opera was as elaborately staged and presented as a regular production.

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Bureau of Musical America,
Vienna, Plooslgasse 6 (IV),
April 18, 1912.

THE words "last" and "next to last" prefixed to most of the recent concert announcements are signs sufficient of the waning season. Many of the cycles are already ended. The last of the popular symphony concerts of the Concertverein has taken place and it drew the usual large audience. Indeed, these concerts have become a firmly established institution which is no longer to be missed. The last of the popular Sunday morning concerts of the Tonkünstler Orchestra is also a thing of the past. The one preceding this last had a Wagner program, which was thoroughly enjoyed by the audience that filled the historical Theater an der Wien, where these concerts are held, and which gave evidence of its appreciation by demonstrative applause. The "Siegfried Idyll," the Overtures to "Rienzi" and the "Meistersinger" were splendidly rendered by the orchestra, while Herr Ziegler, of the Volksoper, sang with warmth and expression the Grail tale and "Am stillen Herd" and Hermine Kahane played with temperament several Wagner-Liszt transcriptions.

At last evening's Leschetizky class, the third of the season, a novel feature was the informal talk to the pupils by the professor, who spoke with his customary wit. After a short, not too favorable criticism of the evening's productions, of which he said that the "Appassionata" had pleased him best (played by the Hermine Kahane above mentioned), "a difficult, very difficult piece," he impressed on his hearers his idea of virtuosity, which does not lie in the mere technical perfection to be acquired by diligent practice of études, but in the true and artistic conception of what the great masters had said in their writings. More true art lies in the execution of a fine *ritardando* than in the most brilliant runs and processions of chords up and down the keyboard. Some sly side hits at the "moderns" were not omitted, and Leschetizky avowed that he could rest content in the possession of a Beethoven, Schumann, Liszt and Chopin, the great piano composers. The talk was followed by appreciative applause, not least hearty from those who had been criticised.

Rarely Heard Brahms Works

On the 16th a first concert of the "Brahmgesellschaft" came off and works by the master never or rarely heard were produced. Its principal feature was the Violin Sonata, composed by Johannes Brahms, Robert Schumann and Albert Dietrich on the motto "F-A-E" (by Josef Joachim).

On Palm Sunday a highly interesting performance of the mystery, "Talitha-Kumi," by Ermano Wolf-Ferrari, was given by the Wiener Chorverein of the Evangelical Church in the building of that denomination and duly impressed a host of reverential listeners, while, in the evening at the Grosser Musikvereins Saal "The Apostle," by Edward Elgar, also a first production here, achieved a marked success. The beautiful work was given by the Concertverein orchestra, a boys' choir and eminent soloists.

In the Easter week the Singverein, in fulfilment of a tradition now become almost historical, at a concert out of the ordinary produced a work by Johann Sebastian Bach, this time his High Mass in A Minor. The work was magnificently rendered, Franz Schalk conducting the "Sanctus" in especially impressive manner. The lovely alto melody, perhaps the finest Bach ever wrote, was beautifully sung by Arienne von Krauss and the accompanying violin solo was played masterfully by the orchestra's concertmaster, Karl Berla. The other soloists, all of them admirable, were Felix von Krauss, Felix Senius and Mme. Senius.

Marziano Perosi, the able composer of so much beautiful sacred and oratorio mu-

sic, was represented as operatic composer last week at the Volksoper. The opera's name is "Pompeii," and the libretto has been cleverly adapted from Bulwer's novel by Messrs. Schreder and Prosl, who have been very successful in previous work of this kind. Their verses are smooth and the stage scenes effective. But it is always difficult, in the concise form of a drama, where events must needs follow in rapid succession, to give a logical reason for sudden happenings which, in the epic form, take a natural course. We see our old friends *Glaucus* and *Nydia*, *Ione* and *Arbaces*, in the surroundings which the novelist's imagination conjured up from the ruins of the once voluptuous city, such as I sought to behold with the mind's vision when I rambled through these ruins a few years ago, and which the scene painter's art now actually depicted. Perosi's music is earnest and well constructed, but of a style foreign to the stage and with little of the theatrical about it that would have been so eminently suitable in the last scenes especially, when in the midst of the light-hearted gayety there breaks in the sudden, dread catastrophe. The choruses are effective, the instrumentation pleasing throughout, and the novelty met with a cordial reception.

Herr Dimano, as *Glaucus*, and Herr Schützendorf, as *Arbaces*, the Egyptian, were alike excellent, and Frau Leffer looked both lovely and lovable as befitted her part of *Ione*. By the way, there must be an old opera based probably on the same plot, called *Ione*, also composed by an Italian, E. Petrella, for I can remember playing an easy selection as a child in my first year of piano instruction from what was then already an obsolete work. Frau Jeritzka—the *Aphrodite* of the Hofoper—was a most touching figure as the blind girl.

Apropos of "Aphrodite," after this opera's first production at the Hofoper, a good deal of comment, both written and spoken, was aroused by the fact that Frau Jeritzka, a very beautiful woman, remained all too scantily clad in the dying scene, anent which a very clever bit of verse appeared in a local comic weekly, which I cannot refrain from quoting. As forerunner I have to mention that the composer of this opera, Oberleitner, is owner of large department stores, and that his music has not called forth too great praise. I give as near a version as I can render in English, but append the German original for the many who will understand it.

"Chief of dry goods houses,
Quit thy tragic pose,
Poet art in blouses,
Connoisseur in hose;
In thine art so mighty,
Prithee, then, compose
For thy Aphrodite
Instead of music, clothes."

(Lyriker in Leinen,
Lass die trag'sche Posen,
Schöpfer wirst du scheinen
Nur in Uterhosen;
Grosser Pfadler, bitte,
Da dir Musen fremd,
Mach für Aphrodite
Statt Musik ein Hemd.)

ADDIE FUNK.

Praise for Martha Clodius

Martha R. Clodius, the dramatic soprano, received high commendation upon her recent appearance before the Tonkünstler Society, of New York, at Assembly Hall. Mme. Clodius introduced songs in three languages, her delivery of French numbers being particularly marked by artistic distinction. These included "Le Roitelet," by Paladilhe; "Le Baiser," by Goring-Thomas, and the Tschalkowsky "Légende." The Strauss "Sehnsucht" received a splendid performance, and MacFayden's "Love is the Wind" closed the group in a brilliant manner.

Night of Grand Opera for Toledo

TOLEDO, April 30.—The Sheehan English Grand Opera Company gave Offenbach's "Tales of Hoffmann" last evening at the Valentine Theater before a large audience. Joseph Sheehan, the undiminished, sang the rôle of *Hoffmann* and sang it well. He has a good company, much better than last year when he visited here, and the opera was well staged. F. E. P.

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to the Masses

By LOUISE LLEWELLYN

BOSTON, May 4.—What is the use, certain sceptics have asked, of trying to make an artist of an artisan? Of corrupting what there is of artistic appreciation in the natural man by cramming him with technicalities? These questions have often been put in regard to settlement work and the training in the arts and the immigrant classes. I quoted them to Daniel Bloomfield, organizer of the Wage Earners' Orchestra and the Boston Music School Settlement, but he did not seem to fear them.

"In the first place," said Mr. Bloomfield, "you would realize, if you could just observe the response with which the opportunities we offer are met by the people down here, that we are not creating a demand, but satisfying a need. What our people learn of the technical side of music heightens instead of obstructs their enjoyment of real music. Orchestra practice fills in those hours of recreation that would probably be spent at the moving picture shows and the cheap theaters. It is a subjective pleasure substituted for an objective one. People have objected that the effect of our work among the laboring classes is bound to be pernicious because it will create restlessness and longing for unattainable achievement. This is a fictitious danger, as our efforts are bent toward discouraging music as a profession. Public talks are given by our teachers from time to time to emphasize the fact that as a business music is one of the least profitable a man could choose; and that furthermore when art is made a business it ceases to become an art."

In short, to make music a luxury available to all men seems to be the ultimate object of Mr. Bloomfield and his associates in the Boston Music School Settlement. The orchestra, which is the youngest child of the Settlement, so to speak, is, according to the plans of the workers, but the nucleus of a People's Symphony Orchestra which will give concerts of orchestral music regularly to the wage earning public at a nominal admission fee. The conductor is Jacques Hoffmann, one of the first violins of the Boston Symphony Orchestra, and the rehearsals are held in the vestry of Dr. Hale's former church at Exeter and Newbury streets. The orchestra was founded only last Summer and organized in the Fall with an enrollment of twenty-two members. The number has now increased to seventy. The organization is a melting pot of all races, religions, professions and trades. Among the musicians are tailors, shoemakers, students,



The Wage Earners' Orchestra Associated with the Boston Music School Settlement; Jacques Hoffmann, Director

department store girls, stenographers, a janitor, a waiter, a lawyer and one negro from the West Indies. They come from various suburbs of Boston, Chelsea, Charlestown, Everett, Malden, East Boston, Hyde Park, Chestnut Hill, and so on to rehearse every Sunday afternoon. Then the literal sordid workaday world is exchanged for the great and perfect democracy of music.

The First Concert

The first concert given by the Wage Earners' Orchestra took place March 12 at the Hotel Tuileries. Professor Spalding, of Harvard, who has given his unqualified support to the enterprise from its beginning, who is indeed the director of the Settlement, said that he had never heard so good an amateur orchestral performance. A second concert was arranged for an April date and it is the ambition of the Settlement to give concerts later on, in the hospitals and prisons, and on the roofs of the tenements in Summer. Here really is a picture to stir the heart of the idealist and to interrupt the "grouch" of the muckraking socialist—tired mothers with their infants, boys and girls and workmen, against a background of black chimney pots and rifts of sky, all attentive to the philosophy of Beethoven trios.

One of the precepts of the Music School Settlement is that the benefits shall not be one-sided. Teachers and pupils alike are imbued with the idea that no one need give without receiving, or receive without giving. One of the uses of the orchestra is to rehearse the teachers of the school in their concertos. It stands thus as a musical laboratory, so to speak.

The officers of the Wage Earners' Or-

chestra are Jacques Hoffmann, conductor; Felix Fox, assistant conductor, and George L. Burditt, secretary. The organization is run on strict business principles. Here are the working rules:

Punctuality and regular attendance are required of each member. Absence from two consecutive rehearsals without good excuse will mean dismissal. Members must pay their dues (20 cents) regularly at the first meeting of the month. Members in arrears for dues after the second Sunday of each month shall be suspended until such arrears are paid in full. Members are urged to buy their music, but parts may be borrowed by leaving a deposit with the secretary covering the cost of the parts. The deposit will be forfeited if the music is not returned before Friday morning, in case of intended absence the following Sunday, or if returned in poor condition. Music that is rolled or crumpled will not be accepted. Members absent from two consecutive rehearsals immediately preceding a concert will not be allowed to play in said concert. There shall be one business meeting of the orchestra after the first rehearsal of each month. The co-operation of members is asked, to make the Wage Earners' Orchestra one of the leading musical organizations of Boston.

Not an Art for the Few

Music, according to Mr. Bloomfield, should not be regarded as an isolated art. It should be a part of every man's world, as necessary to his mental and spiritual health as air, light and food to his physical being. It is not the mere musician who is exemplified to the young people of the music school, but the well poised man and woman brought, through music, into a fuller relation with life. Music will not have fulfilled its destiny, thinks Mr. Bloomfield, until it is recognized broadly as a social influence. This must be brought about largely through a change in the attitude of musicians themselves, who as a class are inclined to be imperious, exclusive and self-centered. The element of altruism which is being gently projected into the musical circles of the large cities, by the Music School Settlement work, is a thing, Mr. Bloomfield is confident, to foster growth in the man and consequently in the musician.

Music as a means to an end is expressive of the Boston Music School Settlement's attitude. One of the purposes of the corporation, stated in the articles of the constitution, is to develop the musical resources of the neighborhood, and as far as possible to co-operate with other social agencies in developing a hearty spirit of neighborliness among the children and their parents, and, through lectures, concerts and recitals, social gatherings and entertainments, to bring about a wider appreciation of good music. Some of the things the Settlement is directly interested in achieving besides the bringing of good music within the reach of all, are the furtherance of the movement for more playgrounds; the opening of school houses after closing hours for social purposes, and the securing of better opportunities for wholesome recreation for the North End and adjacent communities.

The personal history and home conditions of each family are carefully investi-

gated. The Settlement is successful in reaching parents because the fathers and mothers are invariably most susceptible through their children, in whose advancement they are intensely interested. Parents' meetings are held frequently and lectures given on hygiene and civics. There is a Teachers' Club which meets once a month, the object of which is to consolidate the teaching forces of the school and to effect a unification of social and musical interests among the teachers by means of talks by prominent social workers and musical experts; socials, dances, theater and opera parties, receptions to parents of pupils and the like.

The Musical Scrap Book

A pupils' organization, called the Mozart Club, has brought the children into touch with the lives of great musicians and provided them with much useful and entertaining diversion, such as writing essays on musical topics, making musical scrap books, a prize being offered for the best book at the close of the year, and making excursions to the Art Museum to study the famous paintings. Henry L. Gideon is the director of an Opera Club organized to stimulate a keen interest and better appreciation of opera by means of lectures, study and discussion of the master works.

The effect of the Settlement on pupils and parents is revealed by new standards among them of personal cleanliness and new bonds of sympathy between neighbors due to a common purpose and a spirit of healthy competition. The educational value of music is self evident. The social value of music lies in alternating the dreary economic struggle with the aesthetic vision of life. The point of contact between the Settlement and the parent is the child. The contact between the Settlement and the child is a personal one. The plastic mind of the adolescent absorbs and imitates the moral life of the teacher and worker. Through this personal contact with standards and ideals new to him, he forms a higher conception of manhood and womanhood. The amount of time required of the pupils is comparatively small and allowance is made for outside work. Outdoor play is encouraged by the school and especial effort is made to provide plenty of it during the Summer.

A prominent woman gave new force to the work recently by placing at the disposal of the Settlement a piece of land assessed at \$30,000 on the condition that a sufficient sum be raised for a new building. If the plans materialize there will be provision for fifteen class rooms, residents' rooms, shower baths, a roof garden, which could serve as a playground in Winter, and a large hall to be used for educational motion pictures, public meetings, dances under supervision and neighborhood dramatics.

It is not yet one and a half years since the establishment of this Settlement by Mr. Bloomfield, a young man whose enthusiasm carries conviction, and who is equipped by temperament, experience and education for this work, which is his recreation. He lived as a child on the East Side in New York, near the Music Settlement there, and has made a good musician of himself because he has loved music as an art and not as a business.

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SINCERITY AND SCHOOL

Individual Genius in Music Invariably the Crystallization of a National Tendency—How Civic Life Determines the Character of a Country's Musical Output

By ARTHUR FARWELL

JOSEF HOFMANN broached an interesting subject not long since when he declared that the Russian school of music is "the natural and sincere one" and expressed the belief that it is equaled by no other modern school of Europe.

It has not been customary to compare the different national schools on the grounds of sincerity or naturalness. Attention is usually called to their various peculiarities of character, such as the devotion to the whole-tone scale, to a certain basic harmonic or contrapuntal scheme, or to the character imparted to them by different national types of folksong. But as to their comparative sincerity or naturalness little thought has been given to the matter.

Those disagreeable persons who maintain that there are no national schools in music, but only individuals, will dispose of the whole matter at once by saying that it is an impossible question. This phase of the matter involves one of those half-truths by which cock-sure persons are able to make many other persons of less mental confidence believe that they are in the right.

It is true that only the rare individual of any school goes down to posterity, and that following generations behold the spectacle of a small group of highly diversified individuals. What is easier to say, then, than that there are only individuals in art, and no schools! Does a school have to be perpetuated as a whole to be regarded as a reality?

Establishing the School

What about the large group of forgotten workers who had to toil in order that the one perfect specimen could at last be produced? That is the way of nature, even into the reaches of human life. Schools are temporary, but they are real. The artists of a given time and place, especially of a given nation, cannot escape a unifying influence of some sort. The causes of this are many, and may be sought in mere proximity and inter-influence of the artists, in the climatic or scenic impress of a certain locality, in the unifying power of a well-defined national ideal, or in one or more of a number of ways. This unescapable external influence or set of influences splits upon the prism of subjective individuality, and we see a hundred men, all given the same material, shaping it in a hundred different ways. What they have in common is real, and what each one has in himself unduplicated in the others, is real. What they have in common makes them a school. What each has of originality or unique viewpoint makes them individuals. If we are honest we will look on both sides of the coin, and value both, and not hold the

absurd idea that the reverse must be untrue because the obverse is true.

A man who is detached from all sympathy with his logical environment is abnormal and unwholesome. Wagner fell out of sympathy with the musical-dramatic stage of his country, but only to regain a deeper sympathy with it on surer ground. In art, to be truly creative, a man must keep his feet on the ground, however high he pokes his nose into the clouds.

Those broad influences which give rise to a school are natural and spiritual rather than artistic. They are common property. A crude even though unmistakable representation of them does not make good art. Local color is but a small part of the story. Genius in art enters the scheme when the individual, taking what material he finds at hand, gives it a highly specialized shape. What he does this with is not common property; it is his own private possession—his individuality, or his special vision.

The higher the order of genius, the farther he departs from the general character of his school. It is just because he is not "general," but *particular*, that he is a genius. But the existence of his genius does not invalidate the school. He has worked with the same stuff that his colleagues have, and under similar and profoundly deep influences. He will therefore have something deeply in common with his school, however far he surpasses the generality of its product. In fact a genius in art is practically unthinkable without a school as his precursor and guarantee, however high he may tower above it as an individual. The mountain towers above the plain, but the plain must be there. That which causes a school—namely, a set of influences, material and spiritual, requiring expression, and necessitating the efforts of many persons—is that which nourishes the genius in art at the roots of his being.

In different countries, and under certain conditions, even in different parts of the same country, these influences differ vastly. A horn or a violin may sound the same in Germany, France and Russia, but nations have idiosyncrasies and aberrations of development, they have birth, and youth, and maturity, and decay, and in different states and stages of being they have very different tunes to play. A senile nation is not going to produce a virile music, a youthful nation a sophisticated music, or a dead nation a living music. Then there are cycles within cycles in the course of an art within a nation, as when religious music in Italy waxed and waned, to be followed by a special development of operatic music. It is difficult to know how much of vitality or sincerity or spontaneity a country may have left in it, to be brought out by some unforeseen crisis.

Strauss and the German School

Germany seems very little inventive at the present time, after a musical career unapproached by any other nation. Strauss is about the only creator on a large scale, and the musical world is by no means unanimously prepossessed in his favor. His sincerity has been called in question by many, and despite certain frankly magnificent achievements his various changes

of heart or of mind about the course and function of music have not appeared in the light of a genuine progressive development toward ever more glorious ends. Strauss represents the brutal intellectual force of the German. He is in music what Stück and Lederer are in painting and sculpture. From now on, progress, to be progress, must more than ever involve spiritual values, but one finds little or no hope here in Strauss and Reger, though Pfitzner may yet be found to have something to show in this respect. Humperdinck warms the heart with his fairy tales in Wagnerian dress, but he is rather a Keats "touching once more the beautiful mythology of Greece," than a pioneer and prophet.

The German soul is deep and capable of infinite awakenings. Just now there seems little impulse to any great creative movement in music. There seem to be no new names coming along. Is there no younger generation in German music—nothing more in Germany demanding sincerity and naturalness of expression, and calling forth the enthusiasm of the young men? The outlook is not promising. Yet Germany is a nation of colossal vigor, and it may be that it is only going to sleep after a Beethovenian-Wagnerian epoch in order to awaken to a new day of musical glory.

Certain it is that one gets from Germany to-day no such impression of suppressed ardor, of pent-up volcanic force, as that which Russia gives, and which accounts for its increasing ranks of composers and its determination to get itself expressed in music.

Germany, a thoroughly well-organized nation—though the growth of the Socialist party promises stirring changes in the future—has launched forth upon a course of commercial conquest. Its present national yearnings are scarcely in a spiritual or an artistic direction. Precisely the reverse is the case in Russia. There the external national life is held in abeyance by the tremendous spiritual struggle which is going on within the nation—the struggle of long oppressed and finally awakened man for freedom. Russia's expression, under such circumstances, could not be anything other than "sincere and natural."

France presents still another condition. Decentralization is still largely a dream, and, musically speaking, France is Paris. The French Revolution is well past, the popular struggle for liberty having taken place at a time when the passion of modern musical art had not yet reached the land. The French capital, developing music in comparative peace, though not without important interruptions, has succeeded in rearing an aesthetic ideal, which it acknowledges to the world in a manner and degree unparalleled by any other city of modern times. Much as this conduces to high refinement in the art, it also indicates

that expression does not come from the strong primal passions in the soul of man, but rather from the sheer love of beauty. This may be a strong moving cause in artistic creation, as it was in a certain period of Athenian life, but there is some disparity between the temperament of the modern Frenchman and that of the ancient Greek. The gods still loomed large in Athens, even if for artistic purposes only, and prompted art work cast in a heroic mould. The Parisian is buoyed up by no such exalted inspirational source (though he might be if he knew how) and his sense of beauty without a sufficient framework to keep it properly expanded inclines to shrink to a love of the exquisite.

Seeking New Devices of Expression

Sincerity may remain, but it is sincerity without a big enough drive behind it. It is not strange, however, to find the French to-day taking the lead in the expansion of the expressional capacities of music. This is a natural consequence of the devotion to the aesthetic aspects of music, as distinguished from the sheer half-blind effort of expression which comes as the result of feeling something and wanting to "get it out of one's system." What is to follow, in Paris, upon the present hyper-refinement would be difficult to say. In fact, one is moved to ask—what can follow? The Futurists are already resorting to a seventy-two tone scale.

It may be that France is but preparing the way for a nation which shall bring a greater virility to bear upon its newly discovered musical system, or absorb that system for the benefit of music at large.

Germany will not do this, being too German, and Russia can not, being too Russian. It appears that the task is reserved, among a number of others equally important or more so, for America.

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CARRYING ENGLAND'S BANNER IN MUSIC

Arthur Hinton One of the Younger British Composers Who Are "Doing Things."

TO many British composers and British music are little known and too little appreciated. The sons of Britannia have arisen in the world of music, and to-day we have an Edward Elgar, a Villiers Stanford, a Coleridge-Taylor in the domain of symphonic and choral music, an Arthur Hinton, a Cyril Scott, a Josef Holbrooke, in the realm of piano literature, and a host of English men and women in the field of the modern song. The work of each of these named composers has attracted considerable attention, and one of them, Arthur Hinton, has recently been in America with his distinguished wife, Katharine Goodson, the pianist, who has made a remarkably successful concert tour.

To pass Arthur Hinton on the street one would immediately mark him as an artist. He possesses those characteristics belonging only to one of æsthetic tastes. Just before sailing for Jamaica the English composer, whom one may safely term a conservative, unconsciously submitted to being interviewed at luncheon with a MUSICAL AMERICA man, when topics of the day, musical and otherwise, were being discussed.

Music in England was a natural topic and Mr. Hinton spoke of it with enjoyment. His views are broad, those of a composer who has accomplished something but who is able to discern the ability of others.

"Trained in the art of composition in England and Germany, at the Royal Academy of Music in London and in Munich, under Rheinberger, I also played the violin," said Mr. Hinton, "and was a pupil of Emile Sauret, who, when he was at the Stern Conservatory in Berlin, had few equals among contemporary violinists."

Mr. Hinton a violinist! Strange things are often disclosed unexpectedly, and it was a surprise to hear this, for Mr. Hinton is known for his piano music, piano music of a very high type, too. New York has heard but a lovely Romance and a captivating "Etude Arabesque," which, by the way, is encored everywhere Miss Goodson plays it, but it is looking forward to the composer's *magnum opus*, a Piano Concerto in D Minor, which has been received on the Continent and in England with great success and which has also been heard at the Boston Symphony concerts, at the Worcester Festival in 1908, as well as at the concerts of the Philadelphia and Minneapolis Symphony Orchestras. This work of Mr. Hinton's is not published, as he has not found it advisable to bring it out yet. In speaking of this the matter of methods of publishing was touched upon.

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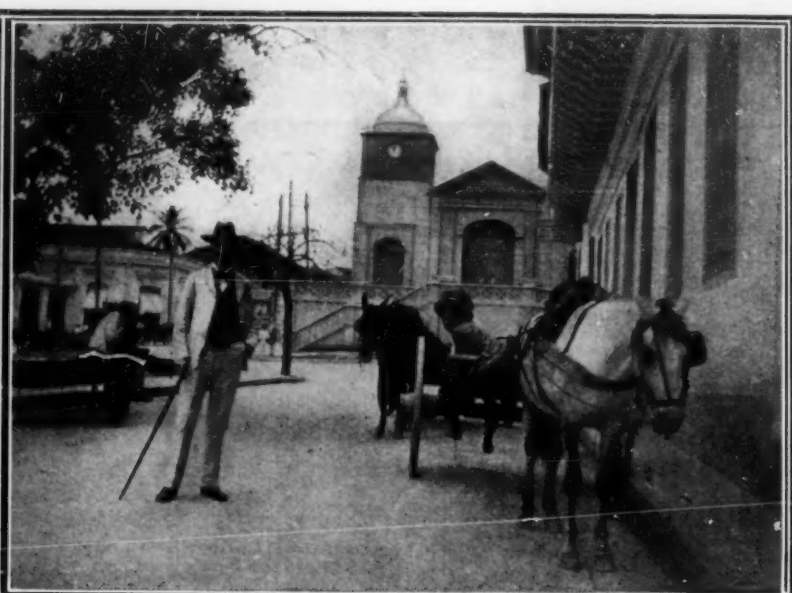
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(1) On the Terrace at King's House, Kingston, Jamaica, Where Mr. Hinton and His Wife (Katharine Goodson) Have Been Spending a Few Delightful Days with the Governor, Sir Sydney Olivier, Who Took Them for Some Magnificent Drives Around the Island. (2) In a Picturesque Square in Santiago de Cuba, Where the Hintons Spent Some Hours on Their Homeward Journey

"We are at the present time considering this important question in England; we, of the Society of British Composers, have recently joined hands with the Society of British Authors, which for years has assisted many of England's literary men with success. The Authors' Society has concerned itself with the publication of its members' works, employing men who are fitted to suggest the house which they believe will be able to handle a novel or drama most satisfactorily. So the Society of Composers is prepared to interest itself in the work of its members and one of the most important points is a newly suggested basis for the form of contract which shall exist between publisher and composer."

"In America, as everywhere else, your composers sell the entire rights of a song or other composition for either an outright sum of money or a royalty remuneration. Under the new form of contract the composer gives the publisher only the

'license to publish,' not the copyright of his composition; the composer receives a royalty and the actual copyright itself belongs to him; should certain clauses in the contract not be fulfilled he can reclaim the plates from the publisher and assign them to another. It was a new London music house which set out to do its business in this way some few years ago that gave impetus to the idea and it is hoped that all the publishers will negotiate with our composers in this way before long, as it is undoubtedly a very equitable arrangement."

Among his acquaintances Mr. Hinton numbers almost all of the distinguished composers of his land—Elgar, Dr. Stanford, Sir Hubert Parry, Sir Alexander MacKenzie, Landon Ronald, Cyril Scott and many others. He has great admiration for Elgar's "Gerontius," for the "Irish" Symphony of Stanford, as well as for much of the work of the younger men. Mr. Hinton is in his own work a modern,

uttering modern thoughts, but always with consistency and artistic fidelity, backed up with a fine technical equipment that immediately commands the approval of the connoisseur.

Mr. Hinton, who is an Associate of the Royal Academy of Music in London, has been conducting examinations for that institution in Jamaica and Canada. It is customary for the Academy to send out its examiners to its colonies, and in this capacity Mr. Hinton has twice traveled to Australia. After the completion of his present work he will return in June with Mrs. Hinton, whose tour will have been completed by then, to their home in London.

"Here," he relates, "I retire to my study at the top of the house to do my composing; Mrs. Hinton is downstairs practicing and so, you see, while we get an infinite amount of pleasure and sympathy in our work, we are able to do it without disturbing one another." A. W. K.

NEGRO TALENT REVEALED

New York Concertgoers Treated to Novel Entertainment

That portion of New York concertgoers in search of novelty who journeyed to Carnegie Hall on Thursday night of last week to mingle with a large part of the colored population of the "San Juan Hill" district was treated to an interesting entertainment by a number of negro performers.

The program was not only given by negroes but was made up entirely of the works of negro composers and was performed with that spirit of exuberance and freedom of fancy that mark the natures of these natural-born musicians. In such numbers as were designed to show them in their native vein, much success was attained, but when one of the singers essayed to sing an aria from Saint-Saëns's "Samson et Dalila," of which she had not the slightest conception, and of which her accompanist knew even less, an emphatic mistake of judgment was shown.

The concert was given for the benefit of the Music School Settlement for colored people, which is fostered by David Mannes. The Clef Club Orchestra, an ambitious organization of 125 musicians, composed of mandolins, banjos, 'cellos, violins, pianos and a variety of other instruments, opened the program with the "Clef

Club" March, written by its director, J. R. Europe. A selection by W. H. Tyers, an assistant conductor, also received a spirited performance.

The choir of St. Philip's Church sang Coleridge-Taylor's "By the Waters of Babylon," the "Benedictus" from a Mass

written by its conductor, Paul Bohlen, and other numbers.

The Royal Ponciana Quartet, with J. R. Johnson, pianist, and Elizabeth Payne, contralto, assisting, was also heard. Applause was generous throughout the evening.

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Knickerbocker Press, Albany, N. Y., March 17, 1912.—Mme. Szumowska's Lesson Recital was one of the finest musical treats that Albanians have ever had.

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New York, May 11, 1912

A MUSICAL YELLOW PERIL

Is there a "yellow peril" for music? And if so, just how perilous is it?

The American has been accustomed to regard the music of the Orientals as a joke, or an affair of the "Midway Plaisance." His knowledge of it has been gained chiefly from the snake-charmer and the coutchee-coutchee showman. He has never thought of it as a possible influence upon "civilized" music, or reflected upon the fact that it existed, and exists, in a civilization that antedates his own by several thousand years.

Several circumstances give the question prominence at the present time. The London *Times* comments upon a lecture on the music of India by Mrs. Mann, and bears witness to its highly organized condition, its remoteness from the primitive, and its enduring qualities. It reminds us of the Western Hemisphere that we are apt to look pityingly upon the conventions of others and forget the "elaborate artificialities we ourselves live in." The *Times* thinks this music not transplantable, and is speaking only in behalf of its qualities in their own right and upon their own ground.

On the other hand, Calvocoressi, writing in the *New Music Review*, says that an estimate of the influences which have produced what is commonly known as "Debussyism" must not forget the music of the "East and the Far East." The first of these, he says, is "known through the Russian school," presumably as found in the compositions of Moussorgsky, Rimsky-Korsakoff and Ippolitow-Ivanow. The second is revealed by exotic musicians who have been heard in Paris. Concerning the modern French school, Calvocoressi says: "Many melodic traits and modal predilections to be observed in recent works clearly reveal this last affinity." And the modern French school, it must be remembered, is exercising a greater influence upon musical "color" than any other school of the present time.

Next we have no less a musical thinker than Busoni seriously considering a splitting up of the scale, which would bring music at once into the range of a possible affiliation with the Oriental scheme, and make it possible to notate and perform, with some degree of accuracy, the Oriental modes.

Still further, the "Futurists" of Paris are actively engaged in splitting the scale into seventy-two notes, and are understood to be preparing a concert of the "new music of the future" built upon that basis. Whatever the Futurists do not succeed in doing, it is not impossible that they may contribute somewhat to the practical accomplishment of further subdividing the

scale, such a tendency seeming to be "in the air" at the present time. Any such further subdivision would at once admit into our music a world of new capacities and influences, and the one place where those capacities and influences exist in a well-defined condition at the present time is the Orient.

There is still another thing to be thought of. The arts, in their evolutionary searchings, follow international and inter-racial influence as surely as trade follows the flag. The last quarter of a century has witnessed a powerful crusade to America by the forces which represent the deep spiritual love of the East. This crusade has had lasting influences not only in the organizations to which it has given rise, but in a general and more hospitable attitude of mind toward Eastern thought.

The West is closer to the East than it realizes. It is not to be forgotten that it was the Orient which gave Greece the two added notes of its scale, extending it from a five-tone scale to the seven-tone scale which has served us even to to-day. In the various seven-tone scales of Greece the Gregorian modes found their origin, and the influence of these has been persistent and profound in the Occidental world. Our present common major scale probably first crystallized into its present form in Arabia.

In short, in our everyday American musical life we are resting, if we look as deeply into the matter as the memory of man permits, upon an Oriental foundation. And it is not difficult to suppose that an Orient which could split a five-tone scale into seven can also split a twelve-tone scale into a twenty-four, or whatever the next division may be, especially in view of the fact that that Orient already has, and for thousands of years has had, that more finely subdivided scale.

Our musical difference from the Oriental is not one involving the basis of music—the scale—for that exists in nature, diatonic, chromatic and finer; it is but a difference in race psychology in the present instance, and with regard to civilization a much more recent matter than that of the foundations of music itself. And men and races are capable of being influenced by other men and other races.

Oriental musical influence upon the West is no trivial or superficial thing. It is as deep as the life of humanity upon the earth. It does not mean that the symphony of Beethoven is to yield to the hypnotic drone of the snake-charmer; but it might mean that to the scale known to Beethoven were to be added the intervals familiar to the snake-charmer. What our Western humanity would do with those intervals is quite another matter.

PUCCINI AND THE METROPOLITAN

The rumored abandonment of the Puccini operas by the Metropolitan as a result of disagreements with the Casa Ricordi is probably far too widely removed from realization to cause New York operagoers any sleepless nights. There is little likelihood that Mr. Gatti-Casazza is going to follow the example of Mr. Dippel, who a year or so ago placed the ban of excommunication upon the works of the most popular Italian composer of the day because the Milanese publishers exacted what he considered an unjust tribute. In Chicago results seem to have justified this manœuvre. In New York the question of expediency as well as that of mere justice requires consideration.

The four operas of Puccini in the Metropolitan repertoire are perhaps the most valuable financial assets of the house of Ricordi. They have become expensive commodities to an opera house. The Metropolitan pays a good round sum for every performance of them. It has in the past done even more than this. In order to secure the world premiere of "The Girl of the Golden West" it had to condescend to presentations of the "Villi," the "Wally" and "Germania," one a more dismal fiasco than the other. And now it is whispered that in order to retain "Bohème," "Tosca," "Butterfly" and the "Girl" the Metropolitan must next season submit to Franchetti's "Christopher Columbus"—a failure even in Italy.

The astuteness and managerial acumen of Mr. Gatti-Casazza may be depended upon to effect some satisfactory compromise. It is certainly difficult to see what material benefits can accrue to the Casa Ricordi through the performance of a work whose doom is practically sealed beforehand, which the New York public will refuse to support, and which, therefore, cannot hope to remain in the repertoire. In such cases even all-star casts are unavailing to entice the New York public to the opera house, as was shown in the case of the "Villi" and "Germania," which latter died a most ignominious death even though it harbored such vital elements of popularity as Caruso, Amato and Destinn in its cast.

On the other hand, the disappearance of the Puccini works would certainly entail a severe financial loss to the Metropolitan. Whatever may be their final artistic value from the musician's viewpoint, they have a well-defined validity and the public demands them. Indeed,

in popularity Puccini is to-day second only to Wagner. Chicago is not to be quoted as an example, for Chicago's operatic career is only beginning, and New Yorkers are operatic veterans. Puccini has, in a sense, become a part of their lives and cannot ruthlessly be torn from them. But it seems reasonable to expect that the house of Ricordi can and will be placated without a visit of "Christopher Columbus" to New York. Mr. Gatti-Casazza has lived and learned since the days of the "Villi" and "Wally."

D'ANNUNZIO-MASCAGNI OPERA

Gabriel d'Annunzio, as a librettist, appears to meet with great success in pleasing the composers with whom he collaborates. Mascagni has enthused as greatly over the text of the new opera which he is writing with the Italian poet as Debussy did over the book of "Saint Sébastien."

The outcome of the new opera will be watched with interest. The collaboration of the poet with his gifted countryman involves, curiously enough, a doubt which scarcely existed in the case of Debussy.

In the first place one may think to find a greater intellectual and artistic kinship between d'Annunzio and the French composer than between him and Mascagni. It might better be called a psychic kinship, involving a not very easily definable quality that does not occur to one in connection with Mascagni. Mascagni's artistic quality is more frankly emotional.

D'Annunzio, however, wisely fits his theme to his composer, and gives Debussy a mystical work—mystical, at least, in the sense in which the term is apprehended by the Latin races—and to Mascagni a work dealing with the objective aspects of love and passion.

The story is very similar to that of Paolo and Francesca, so exceedingly similar, in fact, that one wonders why the author considers that it needs to be told. Progressiveness in subject matter seems to be at a halt with the dramatic poets of Europe, and style and technic everything. And the merely unpleasant seems to have gained almost complete ascendancy over the nobly tragic.

PERSONALITIES



Attention! Forward, March!

Judging from the above snapshot of Mme. Schumann-Heink, she is maintaining her characteristic happy frame of mind despite reports of marital difficulties. This jovial likeness was made a fortnight ago at Ocean Beach, Cal.

Rider-Kelsey—In a recent interview Mme. Rider-Kelsey, the distinguished American soprano, made the following remark: "There is entirely too much coddling of mediocrity in this country. We will never raise our standard until we learn to call black black, whether it be in performer or creator. Every artist should—and every true artist does—welcome genuine criticism."

De Pachmann—Vladimir de Pachmann's long farewell tour of this country has failed to raise us in his estimation, to judge from remarks credited to him in recent interviews. The pianist grudgingly admits that we are improving in a music way, but "not much any other." Only two things he "likes pretty well": "Your beans and your California. Not another thing I like."

Cunningham—Many persons who are acquainted with Claude Cunningham, the American baritone, have wondered why he frequently carries a bundle of ponderous-looking books with him when he is traveling. The explanation is that Mr. Cunningham reviews all of the new books touching on philosophical subjects for a certain educational magazine. This inveterate worker is also a special editorial writer for another New York periodical.

Culp—Julia Culp, the distinguished *lieder* singer, who will make her first appearance in America next season, is an addition to the small list of singers who originally studied to be a violinist.

Masters the Compositions She Plays by First Letting Them Master Her

Stereotyped Methods of Work Do Not Appeal to Cornelia Rider-Possart, American Pianist—Long and Fatiguing Practise a Mistake—The Knack of Memorizing

Bureau of Musical America,
Berlin, Gottzstrasse 24,
April 25, 1912.

CORNELIA RIDER-POSSART, you must know, is an artist of reposeful nature. There is nothing unsettled or restless about this rather stately woman. Yet a keen observer will very quickly note the energetic undercurrent of her nature. The desire to pose seems alien to this pianist, though this should not lead one to suspect that, being natural as she is, there is anything commonplace either in her conversation or in her manner. Decidedly not! She has marked individuality and a dignity that forbids her to cater needlessly either to a person or to an audience.

Mrs. Rider-Possart is an American by birth and breeding, but has become a German through matrimony. She is the wife of Dr. Hermann Possart, the son of Franz von Possart, formerly one of Germany's greatest tragedians and later the famous Generalintendant of the royal theaters of Munich. Also, Mme. Rider-Possart is another American artist whose merit has been more quickly recognized in Europe than at home.

Knowing as I did the serious nature of Mme. Rider-Possart's art, I was naturally interested as to what method she pursued in her work, but was informed that she worked by no iron-clad system.

"No, I really have no method governing my work. I allow a new composition to dictate, or inspire, if you will, the course of work to be adopted for its mastery."

"But, as is commonly the case," said I, "you certainly endeavor to master a composition technically before devoting yourself to its interpretation?"

"No," she answered, "I can't even say that I do that in the accepted sense of the term. The very first thing I do is to play a composition entirely through as frequently as possible, so as to get its musical idea, the general outline of the musical expression before all else."

(This, as before indicated, is by no means the custom. The writer knows a number of celebrities who make it a point to begin their study of a work by a detailed practice of its technical side—down to the appropriate fingering for each chord—before ever attempting to grasp the soul of the composition.)

"And besides," continued Mme. Rider-Possart, "I certainly consider it erroneous in practicing to repeat certain phrases again and again. Of course, there are passages in every composition which require repeated and conscientious practice by even the greatest virtuosi; but, generally speaking, I maintain that making a habit of dwelling upon details is apt to lead the player into a commonplace style."

Asked the best method of memorizing Mme. Rider-Possart said that she knew of none. Personally she could not help memorizing. She mastered a composition almost involuntarily. Mme. Rider-Possart is, furthermore, no advocate of long and fatiguing practice as an aid to memory. She finds four or five hours daily amply sufficient for the most strenuous concert season.

"The day I am to play," says she, "I make it a point to practise one-half or three-quarters of an hour, unless I have a rehearsal, when I don't practise at all. I have long since avoided becoming accustomed to a stereotyped mode of work, which in the end would develop into a strain and become the death of all that is artistic. Devotion to music should never decline into mere habit, but should always remain an inspiration."

Mme. Rider-Possart left Berlin recently for a Munich engagement, and then went to Bozen, in the Tyrol, for a short vacation. During April she is to play at Wiesbaden and is expected to return to Berlin at the end of August. Before leaving for her American tour, Mrs. Rider-Possart will be heard in a number of Berlin and other German concerts.

O. P. J.

BAUER IN SYRACUSE

Eminent Pianist Wins Full Measure of Success in His Recital

SYRACUSE, N. Y., May 3.—Harold Bauer's piano recital on Friday evening called forth great enthusiasm from a large audience. He responded to several encores to the delight of all present. To have an opportunity of hearing this great pianist was indeed a treat. His interpretation of a brilliant program was a thing to marvel at, and to write of his finished technique and superb musicianship seems superfluous.

The guest concert, which ended successfully the season for the Morning Musicals, occurred Monday evening. The program included numbers by the Ladies' Quartet, directed by Harry Vibbard; piano solo by Ruth Adams, and vocal solos by Ralph Stillwell and Laura Van Kuran. At its annual business meeting Mrs. Lamont Stillwell was re-elected president; Mrs. Ball, chairman of the vocal committee; Mrs. Vibbard, chairman of instrumental committee, and Laura Van Kuran, chairman of the program committee. The Irish Choral Society, under the direction of Prof. Raleigh, gave a concert Sunday evening. Marie Narelle and Fran-

cis Rogers sang Irish songs in a manner that was greatly enjoyed, and the regular program had to be supplemented by encores demanded of both artists.

L. V. K.

Baltimore Physicians Form Their Own Orchestra

BALTIMORE, May 4.—Dr. Charles F. Nolen of this city, has organized an orchestra under the title of the Baltimore Medical Orchestra Association. It is composed entirely of physicians and made its initial appearance at the general meeting of the Medical and Chirurgical faculty, when an excellent program was well performed. There is a chorus associated with the orchestra, under the direction of Dr. B. Merrill Hopkinson, which participated in the concert. There is considerable rivalry between the orchestra and chorus.

W. J. R.

Milwaukee Singers to Tour Europe

MILWAUKEE, May 4.—Herman A. Zeitz, director of the Milwaukee Musik Verein and the Milwaukee Liederkreis, has been selected as director of the choruses of the Milwaukee Reisegesellschaft, composed of 300 or more prominent Milwaukee resi-

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OVER A HUNDRED CONCERTS FOR HORATIO CONNELL

UP to within three years ago the name of Horatio Connell was practically unknown in America. A native American, he had gone abroad to complete his vocal studies upon the advice of Mme. Gadske, and before long had won for himself a position of prominence in German musical circles. Within a year or two after his professional debut abroad he was rated as one of the best *lieder* singers in Germany and his first season in England quickly gained him recognition in that country. Leaving Germany to settle in England Mr. Connell soon became one of the leading oratorio and concert singers of that country and so great was his popularity in Germany that he found it necessary to devote part of each season to his German engagements.

Fitzhugh W. Haensel, of Haensel & Jones, heard Mr. Connell in London several years ago, and struck by his undoubted art and

beautiful voice, immediately engaged him for America. His first year in America was a decided success and since that time Mr. Connell has won a firmly fixed position among the best of American singers.

Beginning this season with the Worcester Festival in "Omar Khayyam," Mr. Connell has sung with such important societies as the Philadelphia Symphony Orchestra, the Milwaukee Musik Verein, the Utica, N. Y., Festival, the Rubinstein Club of Cleveland, the Choral Club of Alton, Ill., the Philadelphia Choral Society, the Reading, Pa., Oratorio Society, the Arion Club of Providence, the Norristown Choral Society, and many others. He has given recitals in Harvard, Yale and Princeton Universities, Bryn Mawr, Harvard Club of New York, St. Mary's School, Purdue University, Merion Club, etc., etc. He closes his season with the nine weeks' tour of the Minneapolis Symphony Orchestra, of which he is the bass soloist. Altogether Mr. Connell will have sung considerably over one hundred concerts during this busy season.

dents, who will tour Europe in a body during the Summer of 1913 and give concerts at various points. The trip is planned along the lines of the tour of the Wiener Sängerkreis, of Vienna, in America several years ago. Rehearsals will be held every Wednesday night from now until April 1 next, in preparation for the tour. The society leaves Milwaukee April 22, 1913, and returns on July 3.

M. N. S.

Lena Golden, Pianist, in Recital

Lena Golden, a young pianist, who is studying with Israel Joseph, appeared in a recital at Rumford Hall, New York, on April 28 with the assistance of Mr. Joseph and Ida H. Slote, soprano. Miss Golden displayed considerable talent, and her technical equipment proved equal to the demands of a difficult program. This included the "Waldstein" Sonata of Beeth-

oven, Brahms's Variations and Fugue on a Handel Theme, the Godowsky arrangement of Henselt's "If I Were a Bird," a Toccata by Godowsky, Mr. Joseph's Gavotte "L'Antique," and a Rubinstein Tarantella. Mr. Joseph also figured on the program as the composer of an entire group of songs which gave much pleasure as interpreted by Miss Slote. These were a "Child's Morning Prayer," "The Meadow," "April Rain," with words by Robert Loveman, and a setting of the "Japanese Lullaby," by Eugene Field. The soprano also offered the "Ballatella" from "Pagliacci," with an effective accompaniment by Mr. Joseph.

Wassily Safonoff is to introduce in Italy Heinrich Gottfried-Noren's "Kaleidoscope" Variations at a concert he is to conduct shortly in Milan.

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fined Grand Opera Company; Allen
Hinckley, basso, Metropolitan Opera
Co.; Henri G. Scott, basso, Chicago
Grand Opera Co.; Rudolf Berger,
tenor, Royal Opera, Berlin; Orville Har-
rison, tenor, Manhattan Opera House;
Leon Rains, basso, Royal Opera, Dresden; Mme.
Sara Anderson, soprano, Grand Opera, Australia
and Germany; Kathleen Howard, contralto, Grand
Opera, Darmstadt; Mme. Carolyn Ortmann, soprano,
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Hall Program—Frank Ormsby and Marie Nichols, the Assisting
Artists, Also Highly Praised

AT a number of the Sunday night Met-
ropolitan concerts this Winter Olive Frem-
stad, the soprano, has demonstrated that
her ability as a *lieder* singer runs her skill
as an operatic artist a close race. On
Tuesday evening of last week her ad-
mirers had another opportunity to judge
of her art as a singer of songs when she
was heard in a recital in Carnegie Hall
for the benefit of the German Governesses'
Home Association and the Titanic suffer-
ers. Assisting the soprano were Marie
Nichols, violinist, and Frank Ormsby,
tenor. The program was as follows:

Preislied "Meistersinger," Wagner, Frank Ormsby;
Minuet, Prospero-Kreisler, Adagio, Beethoven, Al-
legro, Concerto E Major, Bach, Marie Nichols;
Aria, "Dich theure Halle," Wagner, Mme. Frem-
stad; "Crying of the Water," Tipton, Frank
Ormsby; "Faust" Fantasie, Wieniawski, Marie
Nichols; "Es blinkt der Thau," Rubinstein, "Ich
hab ein kleines Lied erdacht," Bungert, "Les Filles
de Cadix," Delibes, Mme. Fremstad; "Wind and
Lyre," Harriet Ware, Frank Ormsby; Slavonic
Dance, Dvorak, Russian Song, Lalo, Perpetuo
Mobile, Neveck, Marie Nichols; "The Châlet Girl's
Sunday," Ole Bull, "Primula Veris," Grieg, "A
Vision," Grieg, Ingrid's Song, Kjerulf, Mme.
Fremstad.

Mme. Fremstad is fully at home in the
concert hall. This should not be taken to
imply that she is cold, staid and stolid as
some persons would have us believe the
ideal concert artist should be. But she is
quite free from the exaggerations and
mannerisms that transplanted operatic ar-
tists are so often wont to flaunt in the face
of recital audiences. She has a fund of
emotional fervor at her command. She
has also rare intelligence and deep mu-
sicianship, such as one finds in compara-
tively few opera singers. What wonder,
therefore, that success should inevitably
fall to the American soprano's efforts in
the concert hall?

We are accustomed to thinking of Mme.
Fremstad as *Venus* in "Tannhäuser" and
it was interesting, therefore, to hear her
in one of *Elizabeth's* numbers. If it were
not that she is so ideal a *Venus* one might
well wish to hear her in the rôle of the

more saintly woman on the strength of
her rendering of "Dich Theure Halle." It
was sung with a magnificent outpouring of
tone and with all the joyous intensity
which it demands. In the succeeding
group of songs Mme. Fremstad gave, in
addition to those indicated on the program,
Schubert's "Fisher Maiden," a song of in-
effable beauty yet almost completely ig-
nored by concert singers to-day. This, to-
gether with the lovely Rubinstein and the
dainty Bungert *lieder*, she sang with
subtlety and artistic finish, musicianly
phrasing and beauty of tonal shading.
The Delibes aria, on the other hand, had
passion and fire. The Norwegian songs
have often been sung by Mme. Fremstad
at the Sunday night concerts, but one
never tires of her delivery of them. She
has made the "Châlet Girl's Sunday" her
very own property and few things more
delightful can be imagined than the way
she sings the entrancing "First Primrose"
of Grieg. It is only a pity that she chooses
to do these songs in Norwegian, which
language can scarcely be expected to be
in the linguistic repertoire of the average
music-lover. After the Kjerulf number
she added a Norwegian folksong as en-
core, furnishing her own piano accompani-
ment. She was applauded without stint
and received armloads of flowers.

Mr. Ormsby's fine tenor voice, though
hampered by a slight hoarseness at the
outset, rang out with inspiring effect in
the Campbell-Tipton and Harriet Ware
songs. It is always a pleasure to hear this
artist and the audience received him with
enthusiasm. He can reveal the poetic sub-
stance of his songs with much skill and
his enunciation is admirable.

Miss Nichols played with good tone and
efficient technic and pleased her hearers,
especially with Wieniawski's "Faust" Fan-
tasie, done with a good deal of brilliancy.
Her intonation was gratifyingly accurate.
After this number she had to add Cui's
"Orientale" as an encore, playing it with
much delicacy of effect.

The piano accompaniments were effect-
ively provided by Arthur Rosenstein.
H. F. P.

FESTIVAL TO CLOSE SEASON

Keokuk Has Had Successful Year—
Some of Its Attractions

KEOKUK, IA., May 1.—The most am-
bitious musical season Keokuk has ever
known will close with a two-day May Mu-
sic Festival on May 4 and 5. The talent
engaged for these two days includes the
New York Symphony Orchestra; Gertrude
Rennyson, soprano; Corinne Welsh, con-
tralto; Paul Althouse, tenor, and Arthur
Middleton, basso. Mrs. Wilma Hultgren-
Hillberg, a young Swedish pianist, will
make her first American appearance here.
A local chorus will be heard in Haydn's
"Creation."

The Festival is under the local manage-
ment of J. E. Baker, who has likewise
been responsible for furnishing a season
of music that far surpasses any previous
season in this city. Under his direction
Mme. Nordica opened the season in Sep-
tember. George Hamlin was heard in De-
cember and David Bispham in February.
As was to be expected, all three artists
gave the greatest satisfaction and the re-
sult has been to encourage Mr. Baker to
arrange for a similar but longer season
next year.

The contribution of the local music club
was "The Swan and the Skylark," at which
the soloists were Sybil Sammis-McDermid,
Alice May Carley, John B. Miller and
Marion Green.

"The Messiah" Given in Kenosha

KENOSHA, WIS., May 4.—The Kenosha
Choral Society presented Handel's "The
Messiah" recently and scored the big-
gest success since it was organized several
years ago. The chorus was assisted by
Albert Borroff, the Chicago basso; N. Hou-
gaard Nielsen, the Danish tenor; Mrs. Ma-
bel Sharp Herdlen, soprano, and Jennie F.
W. Johnson, contralto, of Chicago. The
Bach Symphony Orchestra of Milwaukee
added much to the pleasure of the perform-
ance.

PIANO AND VOCAL RECITAL

Leopold Winkler and Clara Osterland
Present Pleasing Brooklyn Program

One of the notable musical offerings of
the waning season in Brooklyn was the
piano and vocal recital by Leopold Wink-
ler and Clara Osterland, contralto, at
Memorial Hall, in that borough. The work
of both these well-known artists was up to
their usual standard of excellence. They
were assisted by Louis Koemmenich at the
piano.

Mr. Winkler opened the program with
"Aria con variazioni," Handel; "La Fil-
euse," Raff, and "Perpetuo Mobile," by
Weber. These pieces were rendered with
consummate skill. The aria from "Na-
deschda" was sung by Miss Osterland with
excellent effect. Chopin's "Etude A flat,
F minor, op. 25" and "Ballade, G Minor"
were given by Mr. Winkler. Other num-
bers were the contralto solos: "Träume"
and "Schmerzen," Wagner; "A Spirit
Flower," Campbell-Tipton; "Down in the
Forest" and "Love, I Have Won You,"
Landon Ronald, and "Lied der Walküre,"
von Eyken; piano numbers: "Du bist die
Ruh," Schubert-Winkler; "Spinning Song,"
Mendelssohn; "Rhapsodie No. 6," Liszt;
"Marche Militaire," Schubert-Tausig.
G. C. T.

Prominent Soloists Assist Milwaukee
Society in a Bruch Choral

MILWAUKEE, May 4.—With such well-
known artists as Henrietta Wakefield,
mezzo-soprano; Frank Ormsby, tenor; Gus-
tav Holmquist, basso, and Adele Krueger,
soprano, assisting the last concert of the
season by the Milwaukee Musical Society
proved to be the best of all. Max Bruch's
inspiring choral work, "Das Lied von der
Glocke," was admirably performed under
the direction of Herman A. Zeitz. A
choice body of men from the Theodore
Thomas Orchestra came from Chicago for
the orchestral work. Wilhelm Middel-
schulte presided at the organ.
M. N. S.

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KATHARINE GOODSON

Five Concertos on Ambitious Program Presented by Pupils of Mr. and Mrs. Huss

ADVANCED and artist pupils of Mr. and Mrs. Henry Holden Huss gave a concert on Wednesday evening of last week for the Scholarship Fund in Carnegie Chamber Music Hall, New York, assisted by Babetta Huss, contralto, and an orchestra made up of men from the Philharmonic Society.

The program, which contained five concertos, was opened by Winthrop Parkhurst, a young pianist who has in a year made remarkable strides. In the first movement of Beethoven's G Major Concerto, op. 58, he won hearty approval for his work. Esther Whitney was heard in Grieg's "In the Mountains," op. 19, bringing out the intensely northern coloring with telling effect. Florence Beckwith was eminently successful in the first movement of Rubinstein's D Minor Concerto; in it she seemed not only wholly at home, but she handled every nuance with an assurance that made her work much admired. Her passage-work toward the close was strong and sure, and great applause followed her performance.

Miss Huss, whose singing is always enjoyed, gave Beethoven's "In Questa Tomba" with rich and mellow tone; displaying her true contralto voice to excellent advantage. She was so well received that she added Mr. Huss's "My World" with extraordinary effect, being ably assisted by the composer at the piano.

Eva May Campbell, soprano, an artist pupil of Mrs. Huss, did an aria from Mozart's "Marriage of Figaro" and two songs, "Light," by Marion E. Bauer, and Jensen's "Spring Night," with artistic taste. Her voice is a lyric soprano of considerable beauty, colorful and limpid in quality, and her training has manifestly been of the highest order. Marion Coursen, whose piano playing has often been commended

in these columns, acquitted herself most creditably in the *Finale* of Schumann's A Minor Concerto, and in spite of the orchestra's rather uncertain entrances and an accompaniment which was ragged at times, came off with flying colors and was greeted with enthusiasm.

Mr. Huss's own Concerto in B Major was performed by Eleanore Payez, who played the first movement, *Allegro Maestoso*; Miss Coursen, who offered the *An-*



Mr. and Mrs. Henry Holden Huss.

dante *Con Sentimento*, and Edwin Stodola, at whose hands the *Finale* was heard. The work, which was discussed in detail in *MUSICAL AMERICA* last Summer, when its second edition appeared from the publisher, contains a wealth of melody, and its harmonic lines are well rounded. Miss Payez's performance displayed a careful and faithful study of her teacher's composition. The slow movement was interpreted with gratifying results by Miss Coursen, and Mr. Stodola handled the difficult last movement with a brilliancy and fire that made the strikingly characteristic rhythms ring out with magnificent effect.

Bach's rarely heard Concerto in D Minor, for three pianos, with string accompaniment, played by the Misses Payez and Whitney and Mr. Stodola, won the approval of serious music-lovers, and its rendition was musicianly in every detail. Mr. Huss conducted the orchestra throughout the evening with success. The work of all who took part in the program was of a high standard. A. W. K.

Inez Barbour to Remain in New York Despite European Offers

BERLIN, April 18.—Inez Barbour, the solo soprano of the Temple Emanu-El of New York, has been in Europe for the last few months singing with success in Vienna and Mannheim. The music critic of the Associated Press, in speaking of Miss Barbour's renditions, comments upon the profoundness of her art, saying that "unfortunately few such splendid vocal artists are heard at the present day." Miss Barbour attracted the attention not only of the general public and the press but also of professionals. Norbert Salter, the international opera and concert manager, offered Miss Barbour twenty concert engagements

throughout Germany if she would remain here and sign a contract with him. At the same time negotiations for several important operatic engagements were in progress when a cablegram arrived from the Temple Emanu-El offering Miss Barbour twice her present salary if she would consent to return to New York. Miss Barbour decided to return to her former position and sails for America on April 19. O. P. J.

INDIANAPOLIS CONCERTS

Nevada Van Der Veer Sings with Musikverein—New Organ Dedicated

INDIANAPOLIS, May 4.—As the season draws to a close it brings many enjoyable recitals. The last concert of the Musikverein on Tuesday was perhaps the most brilliant of the season. "Olav Trygrason," by Grieg, was presented, the visiting artist being Mme. Nevada Van Der Veer, contralto, who appeared to fine advantage both in solo and in the cantata. David Baxter, the Scotch basso, whom we are proud to say is a resident artist, sang better than ever and furthered his prestige here. Esther Welter, soprano, a member of the Ladies' Musikverein, also had a part in the cantata.

W. H. Donley, organist, late of Seattle, Wash., formerly of this city, on Monday night gave a recital upon the new organ in the First Church of Christ, Scientist, to an audience which taxed the seating capacity to the limit and 1,000 persons were unable to gain standing room. Mr. Donley superintended the construction of the organ and as it is the first of its kind to be installed here the interest was intense. The quality of tone is all that could be desired and the possibilities for different effect are many, and this artist certainly made the most of them. Mrs. Winifred Lawrence, soprano, sang two numbers. The permanent organist is Tull E. Brown and the soloist Mary L. Traub, contralto. Mr. Donley also gave the inaugural recital upon the new organ of the Central Christian Church at Terre Haute, Ind., and filled other concert engagements in the Middle West upon this trip. M. L. T.

Valdosta Music Festival

VALDOSTA, GA., May 4.—Modest Altschuler and his Russian Symphony Orchestra, with its splendid quartet of soloists, and Lydia Lopoukova, *danseuse*, appeared here in this city's music festival on April 18. Vera Curtis, soprano; Eva Mylott, contralto; Henri La Bonté, tenor, and Albert Janpolski, baritone, were heard to fine advantage, both in their ensemble numbers, and in solos. The orchestra, in both concerts, gave splendid performances. Conrad Murphree, the local baritone, appeared on the program in one number, singing the baritone rôle in the Sextet from "Lucia." Mr. Murphree will have charge of the vocal department at the Monteagle, Tenn., Summer Chautauqua.

Marie Delna is to sing *Charlotte* in a revival of Massenet's "Werther" at the Paris Opéra Comique.

PORTLAND'S OWN ARTISTS IN TWO FINE RECITALS

Large Local Audiences Welcome Home One Singer and Give Rousing Send-Off to Another

PORTLAND, ORE., April 27.—During the past week there have been two noteworthy recitals by local artists. The first, on April 17, of Mrs. Elfrida Heller Weinstein, who, acting on the advice of Mme. Schumann-Heink, for whom she sang, goes to Germany next month to begin the serious study of opera.

Mrs. Weinstein gave a program of unusual merit, her German songs being particularly enjoyable. She was assisted by Mrs. Beatrice Dierke, who played two piano selections in masterly style. Mrs. Dierke is one of Portland's best pianists and it is a treat when she appears.

Mrs. Rose Block Bauer and J. Hutchinson were the accompanists. "The Arab Love Song," by Mrs. Frankie Richet Walker, was a feature of the program and in it Mrs. Weinstein was accompanied by the composer. Mrs. Walker's compositions are of exceptional beauty and are always welcomed on local programs.

On April 23 the White Temple was filled to overflowing by friends of Mrs. Kathleen Lawler-Belcher, who had gathered to welcome her home and listen to her recital. Mrs. Belcher has been in Germany and France for the last two years studying with noted voice teachers. Naturally her friends expected to hear great improvement, but no one was prepared for the transformation which had really taken place. Friend and critic for once agreed in pronouncing Mrs. Belcher's voice one of the most beautiful coloraturas ever heard in Portland. Her recital was a triumph; encores and floral gifts being many. After the final number, "Ombra leggiera," from "Dinorah," the audience insisted on repeated recalls. Mrs. Belcher will return to France in the early autumn when she expects to make her debut in grand opera. H. C.

Harpist with St. Louis Apollo Club

ST. LOUIS, May 4.—The Apollo concert was in all respects a delightful event and brought forth two distinctly pleasing artists, Mme. Annie Louise David, harpist, and Julia Lindsay, lyric soprano, from Paris. Mme. David's numbers were played with elegance and finish and the usual lightness of feminine touch was agreeably absent. Miss Lindsay also ingratiated herself with the audience with her true and clear soprano. The club, under Mr. Galloway, opened with Gounod's "Sword Dance," which served to put the audience in a most receptive mood. Perhaps the best number was Saint-Saëns's "Sartarelle," with its exquisite lights and shades. Buck's "Hark the Trumpet" was the closing number. H. W. C.

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PATERSON'S ANNUAL TRIBUTE TO MUSIC

Imposing Array of Operatic and Concert Artists at Tenth May Festival—Local Chorus and Orchestra Perform Under Conductor Wiske

AN imposing array of operatic and concert artists assured the success of the tenth May Music Festival of Paterson, N. J., which attracted the music lovers of that section of New Jersey on May 2, 3 and 4. The vocal artists were Mary Garden, Alessandro Bonci, Mildred Potter, Namara-Toye, Paul Morenzo and Louis Shenk; representing the instrumentalists was Augusta Cottlow, the pianist; while André Benoist, Charles Gilbert Spross and Roberto Francini appeared as accompanists. Attractions of local interest were the Paterson and Passaic Choral Union and the Paterson Symphony Orchestra, both under the direction of C. Mortimer Wiske.

On the opening night a triumph was won by Mr. Bonci, the huge Fifth Regiment Armory reverberating with the applause which greeted the eminent tenor after his ringing delivery of the "Che Gelida Manina" aria from "Bohème." Here was an exposition of pure vocalization and dramatic fervor which might well be an inspiration to the vast body of young singers who listened to Mr. Bonci from the same platform. When the tenor's accompanist, Mr. Francini, played the first strains of "La Donna è Mobile" from "Rigoletto" the audience testified its pleasure at the adding of this favorite aria by breaking in with applause even before the singer had uttered a note.

Earlier in the program the Italian tenor aroused the audience to its first burst of enthusiasm with the beauty of his singing

in the melodious phrases of "M'appari tutt' amor," from "Martha," which called forth a deserved encore. Equal enjoyment was found in his group of four songs in Italian and English. In the American songs, "At Parting," by James H. Rogers, and De Koven's "I Love Thee So," the enunciation of English by this Italian singer was so distinct that there was no necessity of referring to the words printed on the program.

A touch of the picturesque was added to the platform scene by the appearance of Mme. Namara-Toye in costume as *Madama Butterfly* to sing the aria, "One Fine Day," from the Puccini opera. The attractive young soprano scored a big success with her fluent delivery of "Ak, fors è lui," from "Traviata," and the appeal of her personality was strong when she played her own accompaniment to two encores, "Annie Laurie" and the "Irish Love Song" by Lang.

Important among the choral offerings were the "Hallelujah Chorus" from "The Messiah" and "The Lost Chord," while the work of the woodwinds in one orchestral selection, the Scherzo from Mendelssohn's "Midsummer Night's Dream," won a repetition for the number.

K. S. C.

The Second Concert

The second concert of the Festival, given on Friday evening, offered as soloists Mary Garden; Paul Morenzo, tenor; Mildred Potter, contralto, and Louis Shenk, baritone. The presence of Miss Garden insured a large audience and the Armory was crowded if not to its full capacity at least with an audience of very imposing dimensions.

Paterson's share in the program was contributed by the Festival Chorus under the direction of Mr. Wiske, who kept the orchestra under fairly efficient control. This body, which the program designated as the "Metropolitan Orchestra," performed its functions acceptably, without attaining to exceptional brilliancy of tone quality, notable finish of execution or surprising ardor of spirit. It centered attention upon itself at the opening of the concert by playing a long-winded piece of German "kapellmeistermusik," by Kretschmer, called "Der Fluchtling" Overture, which was much relished by the Patersonians.

The Paterson Festival Chorus sings with energy and good intonation. The singers have not always the leisure or the inclination to bother about details of shading, or beauty of tone quality. Sometimes the latter was good, sometimes it was not, and when this was the case the contraltos seemed the worst culprits. Gounod's amazingly cheap "Praise the Father" was the first choral number, and so eagerly was it applauded that the "Lost Chord" was sung as an encore and very well sung. Indeed. Later in the evening Gounod's "Unfold Ye Portals" was done, as well as a good part of "Samson et Dalila."

Paul Morenzo sang "Cielo e Mar" from "Gioconda" as well as the music of *Samson* in the opera. He was dutifully applauded, especially for the first number, which he supplemented with Leoncavallo's "Mattinata." It is a pity that Mr. Morenzo does not employ a freer method of tone production, for his voice sounds throaty and constricted and is very unsteady. Neither is he scrupulous about remaining on the true pitch. His singing of the Saint-Saëns music lacked spirit. Mr. Shenk assisted in the Saint-Saëns excerpts, but not very effectively.

Mildred Potter sang with intelligence and feeling and with a voice of richness and beauty, even if not always perfectly handled. She gave the *Page's* aria from the "Huguenots" with the "Rosary" as an

encore and she delivered *Dalila's* arias with warmth and fervor. Her encores as well as those of the other singers were most artistically accompanied at the piano by Charles Gilbert Spross.

Mary Garden gave the "King of Thule" ballad and the "Jewel Song" from "Faust" attired as *Marguerite*, and accompanying her song with such stage business as was possible on the edge of a high platform. She sang the music picturesquely and with better vocal quality than one usually gets from her.

Miss Cottlow as Soloist

The final concert of the Festival, which took place last Saturday afternoon, had as its only soloist Augusta Cottlow, the American pianist. She played the Grieg Concerto, Rachmaninoff's G Minor "Barcarolle" and Liszt's "Venezia e Napoli." The Grieg Concerto has always been one of Miss Cottlow's best achievements and she played it on this occasion with invigorating dash, fire and also with deep feeling and much poetry. Her technic is ample to meet the demands of the work and the first movement and finale were played with great brilliancy. Both of the shorter numbers were admirably delivered.

The orchestral numbers which occupied the remainder of the program consisted of the "Merry Wives of Windsor" Overture, the ballet music from Saint-Saëns' "Henry VIII," Schubert's "Unfinished Symphony" and Brull's waltz, "La Vendange." This music was acceptably played by the Paterson Symphony Orchestra under Mr. Wiske's leadership. H. F. P.

Germaine Schnitzer to Tour Holland

Germaine Schnitzer, the Austrian pianist, whose third American tour will take place next season, has been booked for a series of engagements in Holland, where she will play from September 20 to October 15th.

Mario Ancona, the former Manhattan baritone, is now singing in Barcelona.

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—Photo by Matsene
Henri Scott as "Nero" in "Quo Vadis"

OPERATIC NOTICES

DIE WALKURE

Philadelphia Public Ledger—Henri Scott was imposing of voice and appearance and vigorous in action as Hunding.

Philadelphia Record—Henri Scott as Hunding was at his best, smoothly sonorous, finely dramatic and duly impressive. At all times he was a commanding figure.

Philadelphia North American—Henri Scott was the usual satisfying Hunding.

Philadelphia Inquirer—Henri Scott was the Hunding, and there could hardly have been a better. He sang the music most effectively and admirably apprehended and portrayed the concentrated strength and sinister significance. His pantomime, when Hunding enters the hut and finds Siegmund there, was replete with eloquent suggestiveness.

Philadelphia Evening Star—Henri Scott was again the Hunding, a rôle which he does with a richness of tone, a clearness and beauty of enunciation and dramatic clarity which gives his work rank with the very best who have essayed the rôle in this country.

AIDA

The Philadelphia Record—Henri Scott, as Ramfis, sang with sonority, and was well placed in the rôle.

Philadelphia Press—Henri Scott was a most satisfactory Ramfis.

Philadelphia Public Ledger—Henri Scott made an imposing High Priest, delivering with far-carrying emphasis the solemn death-knell of Rhamdes, uttered behind the scenes.

Philadelphia North American—Henri Scott was a thoroughly efficient Ramfis.

Philadelphia Evening Star—Henri Scott had again the rôle of Ramfis which he sung frequently in this city, always with increasing authority and satisfactory results.

TRISTAN AND ISOLDE

Baltimore Star—As the King, Mr. Scott delighted with his singing, the fine profundo quality of his voice having opportunity for exhibition.

Baltimore News—Henri Scott's King Marke was dignifiedly self-effacing. Mr. Scott has a true, vibrant voice, and he made the little he had to sing significant.

Baltimore Evening Sun—As King Marke, Henri Scott enunciated very distinctly.

NEW YORK "KIDDIES" ORCHESTRA CONCERT

Forty Tiny Musicians Play Long
Program with Surprisingly
Good Results

When Abigail Bishop, age five and a half, was placed upon the conductor's stand with her tiny violin, she sounded the keynote of the concert given by the Children's Orchestra at the Hotel Plaza, New York, on April 30. Mrs. James C. Bishop, the mother of this miniature Maud Powell, is the fairy godmother of the orchestra of "kiddies," and it was quite appropriate that her own youngster should be the "star" of the afternoon.

Little Abigail carried a fiddle which corresponded to her diminutive stature and, with Director Louis J. Cornu at her side, she played on the baby grand violin that favorite song of childhood, "Go tell Aunt Abby the old grey goose is dead." Her truant bow wandered from the melody now and then to strike against alien strings, producing unexpected harmonies, which made it difficult for the adult audience to preserve the proper decorum. No such spirit of mirth affected Abigail, however, for she was as self-possessed as any virtuoso.

At the close of her solo the mite of a violinist had to "lay down the fiddle and the bow" in order to grasp the mass of flowers which were handed over the footlights, almost completely hiding the small recipient. After these floral tokens were placed in the care of Abigail's nurse, she was led back to the platform to make her courtesy to the audience. Later the wee soloist was seen listening to the rest of the concert with one of her precious bouquets clasped tenderly in her arms.

Scarcely less a favorite was the ten-year-old concertmaster, Ross Davidson, who played Dancla's Fifth Air Varié. A difficult encore was played with such ease by this youthful Kreisler that the audience burst into applause long before the close of the number. Instead of the tribute of flowers Master Davidson was presented with a wreath and when the conductor placed this upon the concertmaster's head, the latter was an embarrassed young man. Seated at the first desk with young Ross was another soloist, Muriel Bishop, and together they made a pretty picture of wholesome childhood.

The orchestra of forty children is maintained by Mrs. Bishop for the benefit of her own daughters and the children of other parents who may or may not be so well endowed with worldly goods. With the assistance of four adult musicians, these youngsters gave a remarkably good performance of such numbers as the Dvorak "Humoresque," an Arditi Gavotte, and the Dances from "Henry VIII," by Edward German. In addition two young members just beginning their teens, Edenia and Armand de Cesare, showed real talent in piano and violin solos.

K. S. C.

Engagement for American String Quartet

The American String Quartet has been engaged for the first of next season's morning musicales given by the Haarlem Philharmonic Society, an organization of New York women. Mrs. Rastus S. Ransom president. This musicale will occur on November 21 and it will be one of the important Fall engagements of this splendid quartet of women musicians.

BALTIMORE SOPRANO SINGING PRINCIPAL ROLES WITH ABORNS



Mrs. Mabel Garrison Siemmon, of Baltimore, Now on Tour with Aborn Opera Company.

BALTIMORE, May 4.—Mrs. Mabel Garrison Siemmon, of this city, a vocal graduate of the Peabody Conservatory, has been engaged by the Aborn English Grand Opera Company to sing important rôles in the Spring tour of the company. She made her first appearance in Boston the week of April 22 as *Filina* in "Mignon," and both the audience and members of the opera company were lavish in her praise. Mrs. Siemmon will also appear in different cities as *Gretel*, in "Hänsel and Gretel," *Gilda* in "Rigoletto," *Micaela* in "Carmen" and *Mimi* in "La Bohème." She will appear in Baltimore as *Filina* in "Mignon" the week of May 20 and a very hearty reception awaits her. Mrs. Siemmon has a beautiful soprano voice which has frequently been heard and admired in concerts in Baltimore and other cities. She was the soprano soloist of the concert company of the Peabody Conservatory for several seasons in its recital tours and was soloist at the Associate Congregational Church of this city for several years. A bright opera future is predicted for her. George Siemmon, her husband, also a graduate of the Peabody Conservatory and a former teacher of that institution, is with the "Baron Trenck" Opera Company as violinist and assistant conductor.

W. J. R.

Emmy Destinn is now appearing as a guest at the Berlin Kurfürsten Opera.

HADLEY'S "SALOMÉ" IN ST. PETERSBURG

American's Symphonic Poem Played
by Safonoff—New Glazounow
Piano Concerto

ST. PETERSBURG, April 6.—In one of the last concerts of the Imperial Musical Society, under the direction of Safonoff, "Salomé," a symphonic poem by the American composer, Henry Hadley, was performed. This composition greatly pleased the public and there was much applause for it. The newspapers were not so enthusiastic; nevertheless they remarked favorably upon the temperament and talent of a composer who knows perfectly well how to write for the orchestra of the present day. Safonoff conducted this composition with energy and appreciation, as he did also another composition new to St. Petersburg, by the English composer, Bantock, who is little known here. This work, "The Pierrot of the Minute," has real musical merit.

The first Russian concert dedicated to Belajeff, who first instituted the printing of music and organized concerts at St. Petersburg, played under the direction of Glazounow, was a triumph for this composer. In this work the music for the piano, which Glazounow has just finished, was executed for the first time and from the manuscript. The concerto is one of the chief works by Glazounow and will naturally take a high place in the repertoire of pianists. A remarkable beauty of themes is apparent.

In this same concert several others of Glazounow's compositions were played: "A Finnish Study," "The Procession" and "The Oriental Dance." The latter two are new and were played from manuscript. The third and unfinished Symphony of Borodine was also played in Glazounow's arrangement, as were also the Orchestral Variations, by Winkler, professor at the Conservatorium of St. Petersburg, and the Second Sonata for piano, by Scriabine, played by the Moscow pianist, Professor Igoumnoff. All in all, it was a most brilliant concert.

As it is twenty-five years since the death of Borodine numerous concerts of his compositions have been arranged and all the newspapers have written articles on his life.

The Russians begin to interest foreign composers. Recently Leoncavallo, composer of "Pagliacci," submitted his opera, "The Bohemians," to the Marinsky Theater of St. Petersburg and the work will be examined for possible performance.

S. ROSOWSKY.

Adelina Agostinelli, late of the Manhattan, is to sing with the Monte Carlo company at the Paris Opéra this month.

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ACTIVITIES OF THE FEDERATED CLUBS

UNDAUNTED by floods the Beethoven Club of Memphis, Tenn., has just completed an unusual month of activity. The principal musical event of the season took place on April 23 and 24—three concerts by the Victor Herbert Orchestra under the auspices of the club. The report of the Federation secretary says: "While all three concerts had a good attendance, particular interest centered around the matinee performance when the club and its friends turned out in large numbers to greet the talented young Memphis pianist,

Susie DeShazo. Miss DeShazo played two numbers of a piano concerto by Arne Oldberg, who was one of the prize winners in last year's Federation contest. The young pianist was recalled numberless times and cries of "Oldberg!" "Oldberg!" finally brought the modest composer to the stage. Federation Day was observed by the Beethoven Club on April 27. The program was in charge of Mary Leary, supervisor of music in the Memphis city schools and was a demonstration of the musical work done in these schools. The classes were selected at random and the audience was favorably impressed with the excellence of the performance. Too few people regard music as anything more serious than a pleasurable experience and its influence as a character builder is overlooked. To foster an appreciation of the value of music in the development of the mind of the child is the idea that prompts the club to give each year one of its concerts to this important purpose.

A delightful recital, given under the auspices of the Marcato Music Club of Clarksburg, W. Va., was a lecture song recital by Mrs. Flora Annah Williams, "Songs of the British Isles," Cora Atchison, accompanist.

Irish Folk Songs—"Robin Adair," "Last Rose of Summer," "Love's Young Dream," Welsh Folk Songs—"The Ash Grove," "Men of Harlech," "The Marsh of Rhuddlan," Scotch Folk Songs—"Callie Herrin," "Nathaniel Gow," "Comin' Thro' the Rye," "Annie Laurie," Douglas-Scott. English Songs—"Nymphs and Shepherds," Henry Purcell; "Lass with the Delicate Air," Dr. Arne; "Home, Sweet Home," Sir Henry Bishop. Program in charge of Mrs. Earl Travis.

The Musical Coterie of El Dorado, Ark., was organized in March, 1910, and federated in May, 1911. The Year Book shows it to be a well organized club of twelve active and three honorary members. The club motto is "Slumber not in the tents of your fathers. The world is advancing; advance with it." The meetings take place the third Monday of each month at the homes of the members. This year the club has pursued the plan of study recommended by the Federation, "General View of Music." The programs show careful and capable management. An interesting feature of many of them is the "Study," with blackboard analyses.

The Aeolian Club, of Central City, Ky., has followed the same course of study. The federation plan of "General View of Music," an important work, has been "The Lyceum Course," of which the club had charge and which was carried through to complete success.

The Marcato Music Club, of Clarksburg, W. Va., sends several good programs, the most important of which was one by the Philharmonic String Quartet held under the auspices of the club on February 20. Following is the program:

Sol Marcossion, first violin; Charles V. Rychlik, second violin; James D. Johnston, viola; Charles Hrydler, cello. Quartet, Allegro Vivace, opus 44, No. 1, Mendelssohn; Andante Cantabile, opus 11, Tchaikovsky; Finale, opus 96, Dvorak; Violin Solo, "Zigeuner Weisen," Sarasate, Mr. Marcossion; Quartet, Theme and Variations, opus 18, No. 4, Beethoven; Menuetto, Beethoven; "Cello Solo, "Vision," Kronold, "Scherzo," Goetz, Mr. Hrydler; Quartet, "Melodrame," Giraud; Serenade, Marie; Russian Dance, H. Hoffmann. Program in charge of Genevieve G. Haymaker.

On April 6 the seventy-sixth recital was given with the following program:

"Au Village," Godard, Hungarian Dance, Mosz-pianist.

kowski, piano duets, Mrs. Homer Williams and Jessie Renshaw; "The Shooey Shoo," Ambrose, A Prayer, Starr, Gordie Martz; "The Norwegian Bridal Procession," Grieg, Antoinette Ernst; "The Moon Drops Low," Cadman, Mary Coleman; Romanze, Schumann, Arabesque, Chaminade, Etude, Schutt, Norma Kitzmiller; "The Risen Lord," Holden, Genevieve Haymaker; Etude, Bendel, Mrs. S. O. Dew; Pastorale, Scarlatti, Capriccio, Scarlatti, Mrs. Burr Sprigg; Elegie, Mascnet, Ann Boggess; Sonata, Violin and Piano Duet, Beethoven, Mrs. J. L. Morris, Mrs. S. O. Dew; "I Hear You Calling Me," Charles Marshall, Grace Duncan. Program in charge of Mrs. Harry W. Sheets.

The Schubert Study Club, of Stamford, Conn., sends a list of compositions given by the members at the regular study meetings. The club has been studying book two on "German Music," in the plan of study recommended by the Federation. The season's work began with the "Music of Mendelssohn" and continued through "Wagner's Operas." The last music given was a lecture-recital on "Brahms and Strauss." At the invitation of the Stamford Woman's Club, Liszt's 137th Psalm was given by the double quartet, a soprano solo, violin, harp and piano, also Schubert's "The Lord is My Shepherd" and Mendelssohn's "Charming Spring."

E. W. RULON, Press Secretary.

WARREN'S WEEK OF MUSIC

Local Dana Orchestra and Afternoon Club in Three Fine Concerts

WARREN, O., April 28.—The last week has been one of interest to music lovers in this city, there having been three concerts on consecutive evenings, all of rare merit. The first, on Tuesday evening, was given by the Dana Orchestra, and soloists, for charity. The soloists were W. B. Herb, concert master of the orchestra, who played two interesting numbers, a "Swing Song" by Barnes, and a Romance by Drla; and L. V. Ruhl, cellist, who was heard in a "Chanson sans Paroles" by Davidoff. The orchestral offerings were selection from "Madama Butterfly," Puccini; "Berceuse" from "Jocelyn," Godard; "Panquita," Robyn; Intermezzo, "Russe," Francke; Quartet from "Rigoletto," Verdi; Entr'acte, Gavotte, Gillett; "Pizzicato," from "Sylvia," Delibes, and the "Rakoczy March," Berlioz. The performers were greeted with well-merited applause, and the charity for the concert was given added a substantial amount to its fund.

On Wednesday evening the Dana Orchestra again appeared with soloists from the local Dana's Musical Institute in its 1,728th weekly program. Pupils of the school were the soloists.

On Thursday evening the Afternoon Musical Club was greeted by a large audience. Mrs. G. D. Hughes had arranged a unique program under the heading of "Life's Story in Music," as follows: "Du Bist die Ruh," piano transcription, Schubert, Olive Lamb; Lullabies, "Gae to Sleep," Fisher, Sallie Tod Smith, soprano; "His Lullaby," Carrie Jacobs Bond, Mrs. C. E. Caldwell, mezzo-soprano; "Cradle Song," Hert, W. B. Hert, violinist; College Songs, "The Spanish Cavalier," Hendrickson, Ladies' Quartet; "Heidelberg Stein Song," Luders, Imperial Male Quartet; Love Songs, "If I Should Tell Thee," L. B. Dana; "Love Means You," Warner, Mrs. G. D. Hughes, soprano; "Country Dance," Nevin, Bernice Maudsley and L. B. Dana, pianists; "Bridal Chorus" from "Lohengrin," Wagner, the Dana Orchestra; Funeral March, op. 35, Chopin, Lynn B. Dana.

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Norddeutsche - Allgemeine Zeitung—Mr. Cornell infused the breath of life into the Schumann concerto. Neither insufficiency nor the disturbing element of self-admiration blighted his interpretation, which bore the stamp of true musical sentiment and artistic form. Mr. Cornell was enthusiastically received.

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A POVERTY-STRICKEN PERIOD IN PIANO MUSIC, SAYS JOHN POWELL

"Composers Who Have Big Names To-day Will Be Forgotten in Thirty Years"—No Advancement Since Liszt—As for Pianists, It's the Day of the Virtuoso and Circus Tricks—A Conception of the Ideal Program

RICHMOND, VA., April 25.—It was to a small unpretentious house in a quiet residential district of the city that MUSICAL AMERICA's correspondent journeyed several nights ago to visit the distinguished pianist, John Powell, whose success in the principal music centers abroad has made him the idol of all his townspeople as well as stamping him one of the foremost young artists of to-day.

Mr. Powell will be the stellar attraction of the Wednesday Club's annual Spring festival on Monday and Tuesday, April 29 and 30, having been brought from Europe especially to play upon this occasion. His reappearance, after a span of years, of which six were spent with the great pedagogue, Theodor Leschetizky, in Vienna, is looked forward to with eagerness not only by local musicians but by those in every part of the State, who annually attend these festival concerts.

What adds large interest, however, is the fact that he will be heard in the double capacity of composer and pianist, as Efrem Zimbalist will give his Violin Concerto its premiere at the matinee on Tuesday.

The writer found Mr. Powell at the piano playing the Brahms Sonata, op. 1, in one of the studios of his sister, herself a pianist and teacher of note. Not caring to disturb such an exquisite reading of the noble work, I slipped in and waited until it was through. Then Mr. Powell greeted me warmly, as in the days when basketball and tennis were common sport between us.

Composers of To-day

"Well, what do you want to know?" asked Mr. Powell finally when informed that he was to be interviewed.

"The main thing," I answered, "is your opinion of the most promising composers of to-day whose works will form the programs of the future."

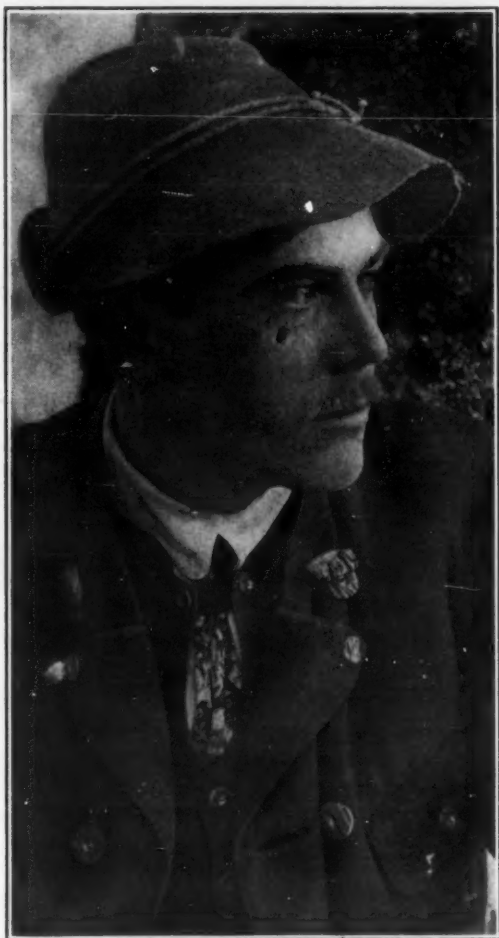
"That is a very difficult question to answer," came the reply, "because in my opinion those who have big names now will be forgotten in thirty years—absolutely forgotten. There is bound to be a change in music and a return to healthfulness and truthfulness. Just at present I think conditions are pretty bad so far as piano music is concerned."

"What composers do you really think have had the most influence, have done most to advance the piano?"

"There has been no piano advancement since Liszt. No one has carried the piano any further."

"Then you do not consider, as claimed by some, that Liszt was simply a technical writer?"

"Liszt was less than anything else. He was a poet. He developed the pos-



A Snapshot of John Powell, the American Pianist and Composer, Taken in His Native City of Richmond

sibilities of the instrument in order to give it power of expressing the dramatic as well as the lyric. Of course, I think his best composition is the B Minor Sonata. There you have a colossal work that produces in the piano all the effects of a great orchestra and which reaches the very greatest height. It is cosmic in its contents.

A Poverty-stricken Period

"As to the pianists of to-day we are in a very poverty-stricken period. The pianists, like the composers, who have the biggest names, have unfortunately a poverty of ideas. There has been a tremendous development, although merely technical, in the piano. People who have sat at a piano for ten or fifteen hours a day for ten years have learned to do all sorts of circus

tricks and have forgotten that music must speak to the soul and not serve merely as a means for circus acrobatics. These pianists, excepting Paderewski, who have been before the public for the last fifteen years, and who have worked against this tendency, have every one been snowed under. There was d'Albert, who at his height was undoubtedly the greatest pianist. He had no success in England. His real name was Higgins. He won the Mendelssohn prize when a young man and there was every promise of his doing great things in England, but he was snowed under by the abominable Anglo-Saxon snobishness. He was a total failure in America because he did not come here for outward show. He wrote the most successful opera since 'Cavalleria Rusticana,' entitled 'Tiefand.' Then there was Ernst von Dohnanyi, who had as much the inner spirit of music as any pianist ever has had, but he played always like a musician and never like a charlatan, and he, too, was completely submerged.

"We shall have to look to the future to find real musicians playing the piano. I consider that Benne Moiseiwitsch is destined to play a large rôle in bringing back piano playing from present virtuosity to its true purpose of emotional expression. Then there is an American girl whom in her way I consider absolutely unparalleled—Katherine Ruth Heyman. She has a subtle charm and a marvelous psychic power.

Making a Reputation

"Unfortunately nowadays it is impossible to make the big reputation necessary to draw the public without having a long and hard business head. An artist of the highest type always has an aversion to money matters. Formerly great artists did not have to come out in the general market and bid for public attention. If they gained the confidence of a few great patrons of art their position was assured. Now the making of name and position is less dependent on art patrons than on concert managers, who, except in rarest instances, refuse to take up any new artist unless a goodly sum is paid in advance. Consequently this is the day of the charlatan in piano playing as in composition, and those whose artistic consciences allow them to use the Barnum method obtain a hearing. I do not mean to say that every big name covers a humbug, but I do mean to say that in those cases where there is real artistic worth behind a big reputation the artist has been very lucky in finding somebody else to do his commercial work for him."

Mr. Powell then turned the subject to what he considered an ideal program.

"The first essential of a good program is unity—which does not mean monotony. The program should represent as far as possible a logical sequence of emotion, but it must also contain contrasts. The numbers should be well balanced and should never be allowed to break the big line. The easiest method of obtaining this result, I should say, would be to follow a certain historical sequence, always avoiding too great contrasts in national color. I think the best program I ever played was at a concert last season at Queen's Hall in London. I played 'Chromatic Fantasia and Fugue,' Bach; the Beethoven 'Waldstein Sonata' and the Variations on a Theme of

Handel; the Brahms Sonata in F Minor and Chopin's in B Minor."

Mr. Powell's Works

Mr. Powell has already proved himself a prolific composer, his works including a Suite, "In the South," for piano; Variations on a Double Fugue of F. C. Hahr; Suite, "At the Fair," for piano, and Violin Concerto. Still other compositions are three sonatas for piano and violin; a string quartet, five songs, Variations on a Theme of Mozart, for piano, several large symphonic works and an incomplete opera based on Kipling's "Jungle Book."

A partial list of the orchestras Mr. Powell has been soloist with abroad: The Wiener Konzertverein, under Loewe; Tonkünstler Orchestra, in Paris; in London, with the Queen's Hall Symphony Orchestra, under Sir Henry Wood; the Symphony Orchestra, under Landon Ronald, and the orchestra of the National Sunday League and various other organizations in the provinces of England.

At the conclusion of the interview Mr. Powell went back to the piano and played almost an entire concert program. He revealed amazing technical skill in Liszt's "Mazeppa" étude, of which the composer had to make three revisions in three editions before he could play it. The pianist played the first edition until it seemed as if *Mazeppa* and his mad horse were charging through the room. This was followed by a Liszt concerto which will be one of his offerings at the joint recital on Tuesday with Efrem Zimbalist, and the impromptu recital was not concluded until Mr. Powell had played the three beautiful motifs of his Violin Concerto.

During his short stay Mr. Powell is being deluged with receptions. He will leave shortly after the festival to fill engagements in London, where he is a great favorite.

The most refreshing feature of this artist's personality is his absolute simplicity. His culture, too, is not confined to the piano, as he is a Master of Arts of the University of Virginia, an honor which he received, by the way, at the early age of twenty-one.

G. W. JAMES, JR.

Songs by R. Huntington Woodman Given Good Hearing

A program consisting chiefly of the songs of R. Huntington Woodman, with the composer at the piano, was an enjoyable feature of the April monthly musicale of the Laurier Musical Club, of Brooklyn, an organization of professional musicians, of which the president is Elsie Ray Eddy, the soprano. Miss Eddy appeared with great success as one of the soloists, offering "The Path of Dreams," "My Heart Hath a Song," which was heartily applauded, the melodious "Ashes of Roses," and the favorite Woodman number, "A Birthday," which met with enthusiastic response. In addition, R. B. McElvery, baritone, presented a variety of the composer's songs, the most interesting of which were the numbers comprising the cycle, "In San Nazaro." Henry Wells, violinist, contributed several selections, with especial attraction in "Sierra Morena," a Spanish serenade by Monasterio.

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TRUPLY SHATTUCK, CAVALIERE MARIO SAMMARCO, the famous Italian Baritone of the Chicago Opera Company.
ADAMO DIDUR, the famous Basso of the Metropolitan Opera.
FLORENCE WICKHAM, Mezzo-Soprano, Covent Garden, London, now at the Metropolitan.
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No New Work of Real Genius Introduced in Last Year in New York—Plethora of Orchestral Concerts—Interest Revived in Choral Music.

IN looking back over a much congested New York concert season of more than six months' duration one's initial impulse is to label and set apart such new compositions as have borne upon them the impress of creative genius. Failing such one promptly turns to seek solace in the names of new artists who have come and conquered and when this list has been duly itemized there remain for consideration the compositions which have been revived and those which more or less successfully hold their own from year to year.

The concert season of 1911-12 has been a busy one. Activities have trodden on each other's heels, sometimes to their mutual detriment. New York has drunk its fill of orchestral music from its half dozen local sources and then, as though home-made diet had not sufficed, there came orchestras from Chicago, from Minneapolis and from London to swell the bounteous supply. There has been a sort of renaissance in the sphere of choral music, which not long since had sunk to a low estate indeed, and a record of all the song, piano and violin recitals would eat up a column with ease. Nor is it lawful to overlook the supply of chamber music in its various aspects—an item of more than ordinary magnitude this year.

What, to begin with, were the works of genius by which the New York concert season just ended is to become illustrious? The answer is briefly given; there was none. Novelties of interest there have been; novelties of a well-defined value there have been, too. But nothing proclaiming the advent of a genius of the first magnitude has been discernible. Not a few things have stirred up excited comment and have blackened reams of paper with oceans of critical ink. But the last few years have accustomed us to this sort of thing and the critical injunctions which paraphrase "hats off, a genius," volubly delivered in some quarters upon the appearance of a new symphony, a set of pretentious variations or some other new hatched thing of dinosaurian proportions carry no great weight. The year, in truth, like its predecessors, has been disheartening. One is tempted to ask what has become of the profound, the broad, the original creative talent in this period of apparent stagnation. Just how long is this condition of comparative sterility to endure?

Early in December the Philharmonic brought out Anton Bruckner's Fifth Symphony for the first time in New York. There is a little coterie who would persuade us that Bruckner is a figure to con-

jure with. None of the symphonic works of his hitherto presented in this city has convinced us of the fact, least of all the Fifth Symphony. A few weeks later, the same orchestra brought out Felix Weingartner's E Major Symphony, as hollow a piece of pretentiousness as was ever offered in Carnegie Hall. Elgar's Second Symphony was introduced by Walter Damrosch and the New York Symphony Orchestra during the same month and was liked even less than had been the First Symphony some years before. The defects of each of these symphonies amounted to the same thing—a lack of compelling musical ideas for which all the technical proficiency under the sun could not compensate.

In February the Philharmonic brought out a rather unimportant posthumous symphony by Dvorak and about a month earlier the newly found "Jena" Symphony supposedly of the youthful Beethoven. This work, which became the subject of much grave discussion among certain critics because it happened to be consorted with the name of Beethoven, was musically about as important as some of the lesser symphonies of Mozart.

These four works were the only new symphonies heard in New York during the Winter. But there were a number of "symphonic suites," "symphonic sketches," "symphonic poems," as well as several overtures and concertos. The Boston Symphony gave Max Reger's "Comedy Overture" early in November; the Philharmonic offered in rapid succession an uninteresting tone poem, "Consalvo," by N. Laucella; two very Debussyan "Symphonic Sketches," by J. van der Pals; Siegfried Wagner's overture to the opera "Bruder Lustig"—which merely set folk to wondering how Richard Wagner's son could have done such a thing—and two pretty little orchestra miniatures, "In the Highlands," by Fritz Stahlberg. The New York Symphony undertook Delius's rather unimportant "In a Summer Garden" and George W. Chadwick's straightforward and melodious "Symphonic Suite." The Russian Symphony brought forward Vasilenko's soporific "Garden of Death," and the People's Symphony, Henry Gilbert's brisk "Comedy Overture"; while the Volpe Orchestra stood sponsor for a "Christmas Overture," by Percy Goetschius, the theorist.

Seven Concertos Introduced

Seven concertos for piano and for violin were introduced to New York during the season, none of which attained a particularly lofty distinction. The violin concertos

were those by J. B. Foerster, Max Bruch, Glazounow, Elgar and Jules Conus. Much had been discoursed over the Elgar in England during the previous year—enough, indeed, to have influenced one to look for something extraordinary. It disclosed some musical interest and was technically well made, but the dullness of much of it and its great length militated strongly against it. The remaining works are scarcely worth protracted comment. The two piano concertos were those of Sgambati in G Minor and of George F. Boyle in D Minor, the latter being the more interesting of the two.

Among the novelties—none of them of more than temporary importance at best—in the realm of chamber music were York Bowen's Suite, for violin and piano; Cyril Scott's Suite, for the same combination of instruments and entitled "Tallahassee"; a String Quartet, op. 19, by David Stanley Smith; Piano Quintet, by Mrs. H. H. A. Beach; violin sonatas by Wolf-Ferrari and Daniel Gregory Mason; Reger's Violin Sonata, op. 91; d'Indy's Violin Sonata in C, and Howard Brockway's "Eclogue" for wind instruments.

The main choral novelty of the season was the "St. Sébastien," of Debussy, which was sung by the MacDowell Chorus, under Kurt Schindler. It did not impress its hearers as being a work of fundamental importance or of lasting qualities, though it was interesting as marking a distinct evolution in Debussy's musical style. In it he was found to have discarded a number of his most characteristic harmonic effects. Apart from this, the most interesting choral performance of the year was the revival of Liszt's "Saint Elizabeth," which had not been heard in a great number of years, and which was again brought to light in celebration of the Liszt centenary. Mention must also be made of a presentation in oratorio form of Monteverdi's "Orfeo" at the Metropolitan Opera House.

The Liszt Centenary was responsible for a very welcome deluge of Liszt music during the early part of the season especially. Perhaps the most important individual feature, aside from the one just mentioned, was the presentation after many years of neglect of the superb "Dante" Symphony. Among other symphonic revivals of the year worthy of notice more on account of the greatness of the works themselves than for the performance they received were those of Tchaikowsky's "Manfred" and Saint-Saens's C Minor. A Brahms Festival, given in March by the New York Symphony Orchestra and the Oratorio Society, gave Brahms lovers a chance of hearing the Brahms symphonies, concertos and choral works.

Stransky's Work Approved

In connection with the local symphony orchestras interest hinged principally upon the work of Josef Stransky, the new conductor of the Philharmonic. In almost all respects he showed himself highly gifted—an excellent drillmaster, authoritative, poetic, virile. Some of his readings were adversely criticized, but what conductor has ever been free from censure of this kind?

The number of outside orchestras that visited New York was large in comparison with previous years. Aside from the regular visits of the Boston Symphony were those of the admirable Thomas Orchestra, of Chicago, under Frederick Stock; the Minneapolis Orchestra—a very capable body—under Emil Oberhoffer, and finally the London Symphony, under Arthur Nikisch. In the case of the latter it was less the work of the orchestra than of its great conductor that elicited admiration.

Aside from the choral concerts of the Musical Art Society, the Oratorio Society and the splendid MacDowell Chorus there were two concerts by the incomparable Mendelssohn Choir, of Toronto, which returned to New York for the first time in a number of years.

Among the new artists who were heard in concert or recital in New York this season the four individuals who stand out most prominently are Elena Gerhardt and Maggie Teyte, sopranos; Wilhelm Bachaus, Miss Gerhardt proved herself to be a *lieder* singer gifted with exquisite voice and rare temperamental assets. Mr. Bachaus revealed himself as a pianist of a serious, musicianly and scholarly rather than purely emotional description. Mr. Zimbalist was about as worthy a successor to Mischa Elman as could possibly have been desired. Among the pianists who were welcomed back after several years of absence were Katharine Goodson, Augusta Cottlow and de Pachmann.

H. F. P.

SOUSA AS A MARKSMAN

Composer and Band Leader Proves His Skill in Southern Contests

John Philip Sousa is at present taking a well-earned vacation in the South, where he is devoting himself to trap shooting. He has been shooting in fine form at tournaments in different Southern cities and is holding up his reputation of being one of the best amateur shots in the country.

This outdoor form of recreation is a great tonic to a man who is so active in his professional work as Mr. Sousa. When the season for Sousa and his band opens next August he will be in fine condition to resume the strenuous work of touring through the country.

The coming season will begin near New York and will include several weeks at Willow Grove Park and the Pittsburgh Exposition. The band will go through the Middle States as far West as St. Louis, then North, through Minnesota and the Copper country in northern Michigan and back East for four weeks in New England. There will be, also, concerts in New York at the Hippodrome in November and December. A tour for the Spring of 1913 is being arranged.

The soloists who will be with the band are the three artists who were so well received everywhere on the recent tour of the world—Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist.



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TSCHAIKOWSKY'S STORMY INNER LIFE

Episodes in the Great Russian's Career That Turned Him to Excesses of Emotionalism and Despair—Mysteries in His Career and the Tragedy of His Married Life—His Visit to America

By IVAN NARODNY

KASHKIN, the biographer of Tschai-kowsky, closes his work with the following enigmatical passage:

"I have finished my reminiscences. Of course, they might be supplemented by accounts of a few more events, but I shall add nothing at present, and perhaps I shall never do so. One document I shall leave in a sealed packet, and if thirty years hence it still has interest for the world the seal may be broken; this packet I shall leave in the care of the Moscow University. It will contain the history of one episode in Tschai-kowsky's life upon which I have barely touched in my book."

Fifteen years have passed since Mr. Kashkin said this, and for fifteen years longer the world has to wait for breaking that seal. While associating with musical and literary circles in Russia, especially with men who knew Tschai-kowsky closely, I did not hesitate to discuss the contents of this secret packet. Some of them knew less, some more about the points never brought to light concerning the composer's unique psychology, and eventually I felt as if I knew the essential part of the secret. As my intention is to show in this article the intimate relation between Tschai-kowsky's philosophy and his art, his Symphony "Pathétique" and his *Hamlet*-like self, I feel I must add a few facts to what has already been said about Tschai-kowsky in this series of articles.

In the first place, let me say that Tschai-kowsky's music glows with that peculiar fire which burned in his soul. His art is a strange mixture of agonies and raptures, sorrows and joys. As everything with him is emotionally suggestive, reason and objectivity do not exist for him. Tschai-kowsky believed only in inspiration and never composed anything to order, being especially opposed to this in his later years. Thus he put a strong stamp of individuality on his works. One cannot express anything without having experienced and felt it, in the case of an artist like Tschai-kowsky.

No Beauty Without Pathos

"Beauty without pathos is for me a shallow triviality," he often said to his friends.

There must have been a reason why he was so emotional and why he liked to represent his expression of his art as a violent contest between a beast and a god. This we find when we consider a few characteristic episodes of his private life.

Peter Ilitch Tschai-kowsky was born on April 25, 1840, in the province of Viatka, where his father was the general manager of Kamsko-Botkin's Mills. In his early boyhood he showed a strong tendency toward poetry and music, but the wish of his parents was that he should make his career as an official of the government. With this in view he was educated in an aristocratic law college in St. Petersburg. Graduated in 1859, he became an officer in the department of the Ministry of Justice.

"I dreamed of becoming an attorney

general," said Tschai-kowsky of that period, "but the lure of music became with every month stronger and stronger and, after having been a bureaucrat for three years, I resigned and entered as a student the Imperial Conservatory, just founded by Rubinstein."

After strenuous study during three years Tschai-kowsky left as one of the first graduates of the Conservatory, and Rubinstein



The Great Russian Composer, Peter Ilitch Tschai-kowsky, Conducting His Fourth Symphony in Moscow in 1879 —Caricature by G. Karemin

at once proposed that he take the professorship of harmony in the newly founded conservatory in Moscow. This appealed to Tschai-kowsky and he accepted. In 1869 he finished his first opera, "Voievoda," which was soon followed by "Undine." In the meantime he had already published his first symphonies and several piano pieces. In 1874 he composed the opera "Opritchnik"; in 1876, "Tcherevitchki" and in 1879 his masterpiece "Eugen Onegin." His operas, "Jean D'Arc," "Mazeppa," "Tscharodeiki," "Pique Dame" and "Yolanta," were the works of a later period.

Indifferent to Own Creations

One of the peculiar traits of Tschai-kowsky was his indifference to his creations after they had been produced. He even disliked to hear them and always found fault with his early compositions, especially with his operas; yet he did not know if he ever could improve them. Exceptions, however, were his Fourth and Sixth Symphonies, his "Eugen Onegin," "Serenade Melancholique" in B Flat, Concerto in D, op. 35, and a few other compositions. While working at his favorite opera he was also engaged upon his Fourth

Symphony and finished both at one and the same time.

When "Eugen Onegin" was first performed in the Little Theater of Moscow, Tschai-kowsky said to Rubinstein and Laroche, who were among the audience: "This and the Fourth Symphony are the deciding works of my efforts. If they fail I am a failure." After they were produced he asked Rubinstein his opinion, as the Russian critics usually spoke coldly, although highly, of his compositions.

"Don't get nervous about it," replied Rubinstein soothingly. "It is natural that the best creations hardly make a sensation that an artist expects. The mind of the masses appreciates far more easily the obvious and the ephemeral. The music of your works is of too high order to be appreciated at a first hearing."

Tragedy of His Marriage

To this period of life belong Tschai-kowsky's romantic conflicts, which presumably became the foundation of all his later despair and melancholy. Here, also, may be the secret of all the turbulent emotionalism from which emanated those lamenting chords and wild longings that characterize his music. In 1877 he married Antony Ivanovna Milukova, a very pretty and temperamental girl, with whom he had fallen in love only a short while previously. That Tschai-kowsky loved her passionately in the beginning of their married life is best proved by the blissful letters he wrote at that time to friends in St. Petersburg. But that all changed soon. There was a rumor that his wife was disloyal to him, and on the other hand it is said that she discovered a collection of love letters written by Mme. von Meck to her husband, and that this brought about the rupture. This is what one of Mme. Tschai-kowsky's women friends told me of the incident:

"Tschai-kowsky never had informed his wife that he had been and was in correspondence with Mme. von Meck and that he received contributions of money from her. One day, while he was at the Conservatory, she happened to enter his study and opened curiously one of his portfolios in which she found the letters of Mme. von Meck and also her photographs. From the tone of those letters Mme. Tschai-kowsky discovered that her husband continued to love Mme. von Meck, although only platonically and without ever having met her. The shock of discovery was so great to the wife that she did not consider the fact that her husband never had actually betrayed her. He always spoke of Mme. von Meck as of his imaginary companion of the soul. Although Tschai-kowsky felt himself guilty in such a double love, yet he did not think his wife had the right to accuse him of disloyalty that he never intended. When the two separated Mme. Tschai-kowsky began to realize her mistake and was ready for a reconciliation; but it was too late. Tschai-kowsky was too sensitive and emotional over the affair."

A Romantic Mystery

It remains a mystery why Tschai-kowsky hesitated to propose to Mme. von Meck, after he was separated from his wife, especially in view of the fact that he continued to write the same kind of love letters as before. She would have been happy to accept him, as she intimated to her friends. Had the first experience made such a deep impression upon him that he was afraid of a second? No one knows. But this was really the turning point of his emotional life. He became more and more dissatisfied with himself and avoided the society of women. He even contemplated suicide. He told his friend Kashkin that twice he had gone up to his knees in the

Moscow River with the idea of drowning himself; but the effect of the cold water changed his mind. When his wildest emotions seized him he would rush out and sit in the snow, if it was Winter, or stand in the river until he was numb of the cold in Summer. This always cured temporarily; but he insisted that he remained a soul-sick man.

"I suffer agonies of longing for an angel who could love me. But I am forsaken in this world," he wrote to a friend at the time of composing his famous Sixth Symphony.

Tschai-kowsky had very little idea of the value of money. On one occasion Rubinstein asked: "Peter Ilitch, where do you invest your money?"

Tschai-kowsky burst out laughing. His last investment of capital, he said, had been in the hotel for the room where he stayed in Moscow, "and where my next investment will be I am sure I cannot tell at present."

Throwing Money Away

One of the composer's peculiarities was to throw a handful of coins to newsboys and peddler boys in the streets when he passed every morning from his apartment to the conservatory. One of his colleagues told him it was a foolish throwing away of money and would amount to a big sum in a month or year. Tschai-kowsky replied that he distributed only five roubles (\$2.50) every morning. However, the colleague persuaded him to give it up and pass through other streets where the boys did not watch him.

This Tschai-kowsky did for three or four days. But the realization that he had left the boys waiting and disappointed made him so nervous that he became sick. He could not compose and do his regular work. Having just received his monthly payment from the conservatory he rushed with the money to the streets which he had avoided for several days and distributed every kopek he had, and this did his soul so much good that he promptly wrote one of his best hymns and was again in a normal mood. It is said that he was always in money difficulties, although he had a good income and the contributions of Mme. von Meck. In this characteristic he was the very opposite of Rubinstein, who was stingy to the last penny.

Impressions of America

In 1890 Tschai-kowsky celebrated the twenty-fifth anniversary of his musical activity and was honored with the degree of Doctor of Music by Cambridge University in England. He made a tour of America, of which he spoke in high terms as a country of new beauties and new life. In one of his addresses in music circles about America he said:

"The rush and roar of that wild freedom still haunts me. It is like fifty orchestras combined. Although you do not see any Indians running about the streets of New York yet their spirit has put a stamp on its whole life. It is in the everlasting activity and the stoic attitude toward what we call fate."

Tschai-kowsky died suddenly, October 25, 1893, in St. Petersburg, of cholera, as it was said officially. But according to men who knew, he poisoned himself. I have the authentic statement of an official that a colleague was about to arrest Tschai-kowsky, that the composer had been informed of this and preferred rather to die than be a prisoner. This is what truly happened, and this, I am sure, is one of the secrets sealed by Mr. Kashkin. I doubt, however, whether the Kashkin statement will ever be published unless some great change politically and socially should take place in Russia.

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The composer shows melodic fluency and a good command of the technique of the art of the creative musician, and each of the four songs is exceedingly singable, written for the voice. "The Sapphire" has a dainty accompaniment, which makes the melody stand out with fine effect; in "The Opal" there is much that is praiseworthy, and the repetition of the moving figure in one of the inner voices is telling in its simplicity. Both "The Pearl" and the final "Amber and Amethyst" are artistically conceived and the cycle should meet with the approval of our concert singers. It is published for high and low voice.

* * *

Narrating two of his solo songs, "A Secret from Bacchus"† and "Cato's Advice," for men's voices, Bruno Huhn, one of the most successful of contemporary American composers, has given male choruses throughout the country an opportunity to perform these songs.

Strangely enough, both are drinking songs, the first, recently discussed in these columns, full of bright, melodic bits, the second a setting of a poem of Henry Carey's that is eminently suited to the Elizabethan poet's lines. The arrangements are both of them designed to be sung without accompaniment, though the composer has cued in the voice parts in smaller notation, in order that organizations may be helped by them in rehearsing.

* * *

A LARGE list of new part-songs and anthems figures prominently in the new publications of the Oliver Ditson Company. Among the new issues for women's voices, three-parts, are Paul Umlauf's "On the Mountain and in the Dale,"‡ arranged by A. H. Ryder; Ethelbert Nevin's "Stars of the Summer Night," arranged by Victor Harris; Gustave Lazarus's "Canadian Boat Song," and W. Franke-Harling's "The Busy Child"; for four-part chorus Clarence C. Robinson's "They Met on the Twig of a Chestnut Tree" is interesting.

For men's voices there are George B. Nevin's "The Wise Old Owl," Clarence C. Robinson's "Sleep, Baby, Sleep" and "Greeting and Parting," and three sacred issues—Dudley Buck's "Rock of Ages," arranged by A. H. Ryder, George B. Nevin's "Crossing the Bar" and "Now the Day Is Over."

The excellent arrangement of Bizet's "Agnus Dei," arranged by A. H. Ryder, heads the list of mixed voices and has an attractive violin obbligato; a "Te Deum Laudamus in A Flat," by William Reed, is fine ecclesiastical music, as are "Three Responses," by H. J. Storer. Bruce Steane's "Bow Down Thine Ear" is good straightforward music, and his "A Living Stream" is also commendable. Alfred Wooller's "God Is Love" is conventional, but bears the earmarks of good musicianship, and Frank D. Graham's "Rock of Ages" has nice part writing. One must, however, take slight objection to the Sextet from Donizetti's "Lucia," arranged by William Dressler, for mixed voices. Mr. Dressler's part in the masking of this operatic excerpt is not the ground for objection; it is the text, by William E. Barton, D.D., to which Donizetti's music has been

"A JEWEL CYCLE." Song Cycle by A. Von Ahn Carse. Published by Arthur P. Schmidt, Boston, Mass. Price, \$1.00 net.

† "A SECRET FROM BACCHUS." Four-part Song for Chorus of Male Voices. By Bruno Huhn. Price, 5 cents net. "CATO'S ADVICE." Four-part Song for Chorus of Male Voices. By Bruno Huhn. Price, 10 cents net. Both published by G. Schirmer, New York.

‡ NEW PART SONGS FOR WOMEN'S VOICES.—"ON THE MOUNTAIN AND IN THE DALE." By Paul Umlauf. "STARS OF THE SUMMER NIGHT." By Ethelbert Nevin. Arr. by Victor Harris. "THEY

molded, a text which has for its title "A Prayer for Men," and which contains lines which are absolutely vivid in their inanity.

There has been similar argument raised in this column over arrangements of operatic bits from Wagner at previous times and it would seem that such "redressing" of music which is essentially of and for the opera house, and not for the church, can have but little actual use in our day of marked social and moral development, when only what is artistic from the standpoint of the aesthetic makes an impression. It is, after all, only in the freest churches that an arrangement like the present one will be tolerated.

A single issue, "The Phantom Horseman," by George B. Nevin, comes for school use. A. W. K.

* * *

"SIX SONGS," op. 4, with piano accompaniment, by Max Mahler, appear from the press of Bote and Bock, Berlin. These songs are for the most part honest, vigorous music, though their composer has not shaken himself wholly free from certain Teutonic sentimentalities that ought to be the exclusive property of the past. Lyrical impulse is present and has led the composer into the making of effective songs, but he will command more attention when he has learned to avoid a number of outworn harmonic and melodic formulas. He should clean off his palette, travel around the world with his ears open and begin again. There is a vitality in these songs, however, that promises something for the composer's future, when his own imagination shall have emerged further from his inherited ideas.

"Trost," No. 1, is brief and strong, a fine little detached wave of emotion. As with all the songs, it is within mezzo range. No. 2, "Wasserstille," presents a quiet mood, in a vein, however, which has been oftentimes surpassed in refinement of feeling and color, notably by Moussorgsky, on whom, at moments, Mr. Mahler seems to lean, although this song draws even more obviously upon the famous first movement theme of Tchaikovsky's "Pathétique."

"Die Sperlinge," No. 3, is playful and fresh, and has some distinction of charm, though lacking in originality. "Schliesse mir die Augen beide," No. 4, bears the signature of D flat, though it does not find that key until it reaches the last four bars, practically the whole song being in sharp keys notated by accidentals. It would be better to write such songs without signature, frankly admitting that they are keyless. The song is not without poetry of feeling, though its modulatory scheme is scarcely of sufficient interest to warrant such a tonal wandering; its melodic scheme is also rather aimless. "Verheissung," No. 5, is gay and graceful in its easy-swinging rhythm. "Durcheinander," No. 6, seems to have very little reason for its existence. It is one of the attempts at simple charm that end in dullness.

Mr. Mahler's work shows talent and inexperience. He does not pay sufficient attention to pianistic tone color in his accompaniments, although his technique is excellent. A. F.

MET ON THE TWIG OF A CHESTNUT TREE." By Clarence C. Robinson. Price, 10 cents each. "THE BUSY CHILD." By W. Franke-Harling. "CANADIAN BOAT-SONG." By Gustave Lazarus. Price, 12 cents each. FOR MEN'S VOICES—"THE WISE OLD OWL." By George B. Nevin. "SLEEP, BABY, SLEEP." By Clarence C. Robinson. "GREETING AND PARTING." By Clarence C. Robinson. Price, 10 cents each. ANTHEMS FOR MEN'S VOICES—"ROCK OF AGES." By Dudley Buck. Arr. by A. H. Ryder. "NOW THE DAY IS OVER." By George B. Nevin. "CROSSING THE BAR." By George B. Nevin. Price, 10 cents each. ANTHEMS FOR MIXED VOICES—"AGNUS DEI." By George Bizet. Arr. by A. H. Ryder. "TE DEUM LAUDAMUS IN A FLAT." By William Reed. Price, 16 cents. "THREE RESPONSES." By H. J. Storer. "BOW DOWN THINE EAR." "A LIVING STREAM." By Bruce Steane. "A PRAYER FOR MEN." By Gaetano Donizetti. Arr. by Wm. Dressler. Price, 12 cents each. "GOD IS LOVE." By Alfred Wooller. "ROCK OF AGES." By Frank D. Graham. Price, 10 cents. "THE PHANTOM HORSEMAN." By George B. Nevin. For School Use. Price, 6 cents. All Published by the Oliver Ditson Company, Boston, Mass.

"SECHS LIEDER FÜR EINE SINGSTIMME MIT KLAVIER-BEGLEITUNG," op. 4. Published by Bote and Bock, Berlin. Price, M. 1 each.



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Harold Bauer talked recently of his art with a representative of the *Etude*. "Some students," he said, "sit down before the keyboard to 'play' the piano precisely as though they were going to play a game of cards. They have learned certain rules governing the game, and they do not dare disobey these rules. They think of rules rather than of the ultimate result—the music itself. The idiom of the Italian language is appropriate here. The Italians do not say, 'I play the piano,' but rather 'I sound the piano' (*Suono il pianoforte*.) If we had a little more 'sounding' of the piano, that is, producing real musical effects, and a little less playing on ivory keys, the playing of our students would be more interesting."

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AMERICAN CLASSIC DANCER'S DEBUT**Violet Romer Proves to Be Serious Rival of Best Foreign Performers**

An American rival to the best classic dancers of the world was revealed at the Knickerbocker Theater, New York, in the "dance concert" of Violet Romer on May 2. Miss Romer is a young Californian who has been contributing an Oriental dance in "Kismet," and her first New York presentation of an afternoon of dances was applauded by a large audience of theatrical and musical people. Interpreting the music of eminent composers as played by the Nahan Franko Orchestra the young dancer received the approval of her audience as a future star in the art of Terpsichore.

The dominant note of Miss Romer's dancing is sheer youthful exuberance. This was evidenced in her interpretation of the Shepherd's Dance of Edward German, which was irresistible in its vivacity of animal spirits, and in the fantastic "Dance of the Young Hamadryad," from one of the revels of the Bohemian Club, San Francisco.

As a contrast to these reflections of gaiety was the Andante Cantabile of Tschai-kowsky, in which Miss Romer represented a soul yearning for an ideal. This was made impressive by novel lighting effects, with Miss Romer groping about in the darkness, but revealed to the audience by two opposing rays of light, while a final burst of brilliance represented the ideal, which the dancer approached with outstretched arms. After Mendelssohn's "Spring Song" as an encore the audience enjoyed a dance not on the program when two ushers hurdled from one of the boxes in pursuit of Miss Romer with the intention of presenting her with a lot of floral tokens which she seemed not to see.

An ambitious and pleasing offering was the four dances which told the love story of *Cupid and Psyche*, in which Miss Romer played both parts with dainty grace and pantomimic power. The closing number, Saint-Saëns's "Danse Macabre," was replete with eerie fascination, and so much applauded was this dance that Miss Romer added her version of the Dvorak "Humoresque," which in turn left an unsatisfied audience calling for more.

K. S. C.

Mme. Gerville-Réache Sails

Mme. Jeanne Gerville-Réache, the Chicago Opera Company's famous contralto, sailed from New York on the *France* on Thursday of last week for her Summer in Europe. She was accompanied by her husband, Dr. George G. Rambaud, head of the Pasteur Institute in New York.

CHICAGO TEACHER WITH BOTH IDEALS AND IDEAS**Thomas MacBurney Backs One Up with the Other—A Recent Recital by His Pupils**

CHICAGO, May 4.—A vocal teacher who has made his influence felt within the last few years in Chicago is Thomas N. MacBurney, who for three years was associated with Frank King Clark in Berlin and is now the moving spirit in the MacBurney Studios in the Fine Arts Building. Mr. MacBurney is first a man of ideals, but never lacking in practical ideas with which to back them up. Above all else he believes in the cultivation of all-round musicianship and in an acquaintance with a wide range of musical literature as a necessary part of the equipment of every singer.



Thomas N. MacBurney

Mr. MacBurney is himself a singer, possessing a baritone voice of flexibility and color, in the use of which he displays not only good taste but sterling qualities of musicianship.

With the assistance of his pupils Mr. MacBurney gives bi-weekly programs throughout the season and as a rule these programs are devoted to the works of some single composer. More than fifty song writers are drawn upon to the extent of a program each. An exception to this grouping was a recent evening devoted to operatic selections. Both in the "Preislied" from the "Meistersinger" and in the selections from the second act of "Samson et Dalila" Warren E. Proctor displayed a tenor voice of almost perfect placement and suavity of inflection. His style was finished and the whole impression of his work was pleasurable.

Other operatic selections were offered by Hazel Huntley and Grace Brune Marcussen, both displaying voices that were fresh and full of dramatic possibilities. Mr. MacBurney himself contributed the "Vision Fugitive" from Massenet's "Hérodiade." William Lester's accompaniments added distinction to the program.

MASCAGNI AT WORK ON A NEW OPERA**Composer Declares the Libretto, Written by d'Annunzio, to Be Inspired**

ROME, April 27.—Pietro Mascagni, composer of "Cavalleria Rusticana" and "Ysobel," is hard at work composing the music for a new opera, for which the book was written by Gabriel d'Annunzio. Many are the speculations concerning the outcome of this rather unusual collaboration. Both the composer and poet are notorious for their strong-headedness and uncertainty of character. Both have proved that they are hard to deal with, and if the opera is ever produced without first having a siege in the law courts it will surprise many persons. So far everything has proceeded in an orderly manner, and Mascagni declares the work to be the most inspired libretto he has ever worked on.

The new opera is to be named "Parisina," and while dealing with an unpleasant subject, is written in the usual brilliant style of d'Annunzio. The story is similar to the unfortunate romance of *Paola and Francesca*.

Ugo falls in love with Parisina Malatesta, the young wife of his father, Niccolo d'Este, and tells her of his adoration. Just as *Paola and Francesca* read the romance of "Lancelot," Parisina and Ugo read together the legend of "Tristan and Yseult."

It does not take Niccolo long to discover his wife's infidelity. He does not suspect who her lover is, but he threatens to kill him. Niccolo finally surprises the pair, and Parisina hides her lover behind a curtain, and the highest point in the action is reached when she tells her husband that it is his own son whom he seeks to kill.

The guilty pair are turned over to the law, and the last scene shows them together awaiting death in a dungeon under the Castle of Ferrara.

D'Annunzio, it is reported, will translate the work into French, and the opera will have a première in both Milan and Paris on the same night.

The Bayreuth Festival *Parsifal* this Summer again will be Ernest Van Dyck and Heinrich Hensel.

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ITALIAN VERDICT ON RUSSIAN OPERA

Rimsky-Korsakow's "Ivan the Terrible" Has a Premiere at La Scala and is Found Intensely National—Preparations for the Verdi Centennial at Parma and Other Cities.

Bureau of Musical America,
8 Via San Maria, Fulcorina,
Milan, Italy, April 18, 1912.

RIMSKY-KORSAKOW'S opera, "La Pskovitana" (Ivan the Terrible) has just had its Italian premiere at La Scala. It is essentially an exotic opera, of distinctively native atmosphere. It is original, typically Russian in every measure and hence somewhat bizarre, though never disagreeably so. To give and not to take might be called the motto of modern Russian art. It has raised an insurmountable barrier against the invasion of musical ideas from Latin and German countries, but has instead succeeded in invading the territory inhabited by Strauss, Debussy and Dukas.

"La Pskovitana" comes to strengthen, in this regard, the impression already made on hearing "Boris Godunow." The art of Berlioz and the art of Wagner have not penetrated the Moscovite steppes. This opera by Rimsky-Korsakow at least has remained completely free from their perilous seductions.

Rimsky-Korsakow, who was the clever reconstructor of "Boris," did not have for his opera the happy inspiration of Moussorgsky. The latter was able to invest this important historical epoch with Russian atmosphere above all and then with a greater wealth of form and color. He wished to make the people the protagonists of his work, with superb choral episodes, none the less characteristic than the polyphonic and carefully worked out effects of "La Pskovitana," but with more importance given to the development of melody. Rimsky, not possessing this facility for melody, restricted the popular music to its original form; that is, he presented it in its primitive state with infinite repetitions and resorted to his technic in harmony, counterpoint and instrumentation, of which he is always an admirable master.

The creative part of the work is very modest. In fact, when melody is attempted it is gray and colorless when not absolutely arid, as is the case in nearly all the recitatives. The overwhelming attention paid to detail, as well as the minute study of character, engenders a monotony not always relieved by the composer's ingenuity, cleverly varied rhythms, or accentuation of orchestral color.

The opera had a superior interpreter in Teodoro Chaliapine, to-day a greater singing actor than singer. He gave to the music a profoundly human significance, which significance, in reality, it is far from possessing. Catorini, soprano; De Muro, tenor, and Torres de Luna, basso, all sang well. The orchestra under the baton of Maestro Serafin was at its best.

"Matrimonio Segreto" Revived

Last evening the "Matrimonio Segreto" by Cimarosa, was revived. This ever-fresh and witty old opera was listened to with intense pleasure and applauded at the end of every scene. Although the ritornelles and slow development of the plot render it a little long and sometimes tedious, it still can delight an audience with its wealth of melody, its grace, its *brio* and its inexhaustible source of gaiety. The performance this year was not only admirable because of its finish and precision, but because of its animation. The orchestra accompanied with artistic delicacy and the artists, without exception, were excellent in their interpretations.

Bori, the soprano, was applauded with warmth and continuously. The young Spanish soprano, in fact, is the most vivacious and exquisite *Carolina* that can be imagined. In no other opera does she show to greater advantage in the quality of her singing and acting. The tenor, Armanini, was an excellent *Paolino*; Ludikar was a *Count* of refined humor; Govoni, not possessing a too powerful organ, was able to bring his part into relief without resorting to vulgar exaggeration in a rôle in which it is so easy to pass the limits of good taste.

The art of the organist is more or less neglected in Italy, which should surely not be the case in the land of Frescobaldi. Its followers are considered more or less specialists, where they should be treated as the thorough musicians they are. Last evening, at the Institution for the Blind, the talent of one of our most celebrated organists, Giuseppe Paccini, profoundly moved the public. Paccini, already well known and appreciated, revealed a virtuosity greater even than his technic, and an interpretative sense greater than both. Franck's Pastoral was interpreted with fine feeling, as was also Bach's Preludio e Fuga. *Isolde's* "Liebestod" was treated with a profound sentiment only possible to a true poet. Paccini received much well-merited applause.

Parma's Verdi Festival

Parma is preparing to solemnize with pomp and honor the first centennial observance of Giuseppe Verdi's birth. The opera season at the Teatro Regio, the principal attraction of the festival, will be completely entrusted to the artistic direction of the celebrated maestro, Cleofonte Campanini, who will conduct both operas and concerts. Campanini has already arranged the program, which will consist of the best works of Verdi, illustrating the various phases of his artistic evolution, such as "Oberto, Conte di San Bonifacio," "Nabucco," "Aroldo," "Traviata," "Ballo in Maschera," "Don Carlos" or "Otello" and "Falstaff." The greatest singers of Europe have been engaged for these representations. The orchestra will consist of one hundred picked men and the scenery, all new, will be painted by the best artists.

At the Teatro Farnese, which the Commission for the Preservation of Monuments intends completely to restore, the Verdi Requiem Mass will probably be given. At the Teatro Reinach the new opera in verse, which Sem Benelli has promised to write for the occasion, will be given.

In 1913 Parma will erect a monument to Verdi. Already friends of Italy and admirers of the great maestro have collected 25,000 francs as the first funds toward the erection of a commemorative bronze. The syndicate has requested the Comm. Ettore Ximenes, who executed the monument to Vittorio Bottego, to lend his highly appreciated art to the construction of the monument. Ximenes has accepted with enthusiasm.

The superb concert hall, which will soon be the pride of the conservatory of this city, is to be dedicated to Giuseppe Verdi. They are hard at work restoring the magnificent Gothic church which is annexed with the conservatory and which is destined to become the largest and most artistic of concert halls, both for vocal and orchestral music. The executive committee has already united with the Mayor of Buseto to honor its great son, as well as with the entire Province of Parma. Frequent pilgrimages have been organized to the Villa of San' Agata and to the modest house at Roncole, where Verdi was born.

A. PONCHIELLI.

Burrian Ordered to Pay \$7,500 to King of Saxony

VIENNA, April 17.—Damages to the amount of \$7,500 will have to be paid by Carl Burrian, the tenor of the Metropolitan Opera House to the King of Saxony for his breach of contract with the Dresden Opera House. Burrian left New York last March to sing here at the Vienna Opera House, thereby breaking his agreement with the Dresden company. The tenor, already stripped of court honors and ordered to pay his deserted wife \$3,000 alimony, has little desire to return to Dresden in any event.

Belgium to Honor Maeterlinck

BRUSSELS, April 17.—A special performance of "Pelléas et Mélisande" will be given here on May 8 with Mme. Georgette Leblanc Maeterlinck as *Mélisande* at a grand fête in honor of Maurice Maeterlinck, the Belgian poet-philosopher, who was awarded the Nobel prize for literature.



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Activities in Schools and Studios of New York

Granberry School Recital

Pupils of the Granberry Piano School appeared in a recital in the lecture room of the school on May 3. This program might well have been called a "Beethoven afternoon," for six compositions of that master were among the artistic offerings of the Granberry students, and variety was gained by the inclusion of a "Sketch of Beethoven's Life" read by one of the pupils. The program in its entirety was as follows:

Eleanor King, Minuet, Bach, L'Adieu, Burgmüller; Adele Sloane Hammond, Sonata, Beethoven; Louis Morris, Minuet, Beethoven; Ruth Dean, Sonata, Beethoven; a Sketch of Beethoven's Life, read by Adele Hammond; Alice Winthrop Goddard, Minuet, Beethoven, Air de Ballet, De Pret; Alice Hammond, Little Study, Müller, Folk Song, Loew; Miss Blauth, The Trout, Schubert-Heller; Mary Danforth Strange, "The Evening Bell," Kullak, Minuet, Beethoven; Emily Hammond, Minuet, Beethoven, "The Race," Kullak; Ensemble with Violin, Adele Hammond, Emily Hammond, Louise Morris, Mary Strange, Sonata, Weber, Alice Ives Jones, Violinist; Valleda Frank, Nachstücke, Schumann, Prelude, from English Suite, Bach.

* * *

Two Recitals by Talented Virgil Pupils

Mrs. A. M. Virgil, director of the Virgil Piano School, presented two talented young pianists in a double recital last Monday and Tuesday evenings. Gwendolen Rees won a place in the hearts of her hearers through her sincerity of interpretation and finish of technic. She caught the spirit especially of the Sonata "Pathétique," the Nocturne and "Man Lebt nur Einmal." One scarcely realized her fine technic in the "Magic Fire Music" and "Sextet" arrangement for left hand, so well did she play. It was art that concealed art. A few minutes were devoted to illustrations of velocity on the Tekniklavier, repeated at the piano to show accuracy. Lucille Oliver astonished the crowded studio with her proficiency and confidence. Mrs. Virgil explained that all the technical ability of the pupils was gained at this practice instrument, and left the audience to judge whether mastery of the mechanical difficulties did not leave the players free to do justice to interpretation. Even more interesting was her playing of the C Minor Nocturne, "Preamble" and "La Campanella." Few young players of her age so successfully attempt pieces of such caliber.

* * *

Twelve Roeder Pupils in Recital

Twelve pupils of Carl M. Roeder appeared in a piano recital in the auditorium of the Engineering Societies on May 2. Compositions of various national schools were played in such an artistic manner as to call forth hearty applause not only for the individual talent of the performers but for the careful training which was evident in their work. Following was the program:

Concertstück (last movement), Weber, Ida Gordon; Barcarolle and Scherzo, Mendelssohn, Helen Wittner; Sonata "Pastorale," Beethoven, Jessie Thoms; "The Prophet Bird," Schumann, "Maiden's Wish," Chopin-Liszt, Emilie Munroe; Fantasia-Improvisation, Chopin, Marie Wolf; "Consolation," Liszt, Gavotte and Musette, D'Albert, Adelaide Smith; Concerto, A Minor (first movement), Schumann, Olive C. Hampton; Ballade, Chopin, Eugénie Schweitzer; Allegro "Appassionata," Saint-Saëns, Adolf Schutz; "The Lark," Glinka-Balakirew, Alevis R. Lynch; Polonaise, Chopin, Sydna E. Rauch; Hungarian Fantasy, Liszt, Etta Stroker.

MUSIC IN TORONTO

Von Kunits to Make His Home There—Visit of Arthur Nikisch

TORONTO, May 6.—Luigi Von Kunits, the noted violin virtuoso, is soon to make his home in Toronto as the head of the violin department of the new Columbian Conservatory of Music. His reputation as a violin soloist is based upon unusually thorough training in the science and practice of music in Vienna with Johann Kral and J. M. Gruen and in Prague with Ottokar Sevcik. As leader of the string quartet in the Tonkünstler Verein, when Johann Brahms was its president, he became closely associated with all the celebrated composers and musicians then in Vienna. He has appeared in public with such artists as Mmes. Schumann-Heink, Teresa Carreño, Raoul Pugno, Eugene Ysaye, Harold Baur and others, as well as with leading orchestras and various choral and oratorio societies.

Dr. F. H. Torrington, head of the Toronto College of Music, and the veteran leader of Canadian musical activities for nearly half a century, was signally honored last week by the Toronto Board of Trade, which presented him with an illuminated address in recognition of his long service to music, particularly as conductor of the Toronto Festival Chorus, the work of which he relinquished this year.

Mabel Beddoe, one of the best known Canadian sopranos, has taken up her permanent residence in New York, where, under Loudon Charlton's management, many engagements have been booked through New England and the Western States.

Toronto gave Arthur Nikisch and the London Symphony Orchestra as hearty a welcome as any of the large cities of the continent last week and exhibited warm appreciation of the conductor's and the orchestra's art.

R. B.

MEMBERS OF ZOELLNER QUARTET AND PARTY NEAR DUBUQUE, IA.



ONE of the pleasures of the concert artist while on tour is that of visiting the various picturesque scenes of our country. The Zoellner Quartet and the members of their concert party on their Western tour were snapped by a local camera man while on a stroll around the bluffs at Dubuque, Ia. The members of the party, from left to right, are as follows: Upper row—Amandus Zoellner, G. A. Grimm, the local manager of the Zoellners' Dubuque concert; Mrs. Marc Lagen and Charlotte Herman, the pianist. Seated—Joseph Zoellner, Jr., Bottom row—Joseph Zoellner, Marc Lagen and Antoinette Zoellner.

Salt Lake Shouts "Hoch! Heinemann!" at Famous Lieder Singer

SALT LAKE CITY, April 30.—Alexander Heinemann, the noted German baritone and lieder singer, sang in Salt Lake City on April 23, before a large audience and received a welcome that developed into an ovation. His program consisted of four parts and to select the best number would be a hard task. Among his best were "Belsazar," by Schumann; Mendelssohn's "Gruss," which was encored with Schubert's "Wohin," Wolf's "Storchenbotschaft," Mary Turner Salter's "Cry of Rachel," Haile's "Teufelslied," Herman Loehr's "The Little Irish Girl," Richard Strauss's "Traum durch die Dämmerung," Marten's "Phyllis und die Mutter," Brahms's arrangement of "Ach, Mutter, Ich will ein Ding haben," which was an encore to the concluding program number, and "The Two Grenadiers," also an encore number, which concluded the concert. A host of friends after the concert greeted the famous singer on the stage with a "Hoch, Heinemann!" The accompaniments were played by John Mandelbrod, who shared Mr. Heinemann's success.

Mme. Nordica's Suffragette Singing Class Heard

The singing class of the Political Equality Association, numbering 150 members, organized a year ago by Mme. Lillian Nordica, and trained by Mme. Gardner-Bartlett, held its last meeting of the season in New York on Wednesday of last week. This band of future stars in its chorus numbers sang with splendid unity, and its clear enunciation was a pleasing feature. A part of "The Lark," by Rossini; "Hail Evening Star" and other numbers were included in the chorus's portion of the program. Mrs. Bruce, Miss Riley, and Joseph O'Malley were the soloists, and Mme. Gardner-Bartlett contributed the closing number. Mme. Nordica was ill and unable to attend.

MANY CONCERTS IN PHILADELPHIA

Myrtle Elvyn and Boris Hambourg Stars of One Particularly Attractive Program—Three Important Choral Concerts—Doings of Local Artists

PHILADELPHIA, May 6.—One of the most attractive concerts of the waning musical season was that given by the Young Men's Hebrew Association for its members and invited friends, in Witherspoon Hall, last Tuesday evening, when the artists were Myrtle Elvyn, pianist; Boris Hambourg, violoncellist, and Michel Boni, tenor. This association, which has Dr. S. J. Gittelson as the chairman of its enterprising entertainment committee, furnishes each season several musical events of unusual importance, and that of last Tuesday was one of its best.

Of especial interest was the appearance of Miss Elvyn, who played here under the same auspices a couple of seasons ago, and who again delighted with her artistic work, and once more won admiration for her beauty and the charm of her personality. Her playing ranks with the very best, as she not only has the instrument completely at her command in a technical sense, but displays a power almost virile, with no sacrifice of the qualities that belong to graceful femininity. She gave a variety of selections last Tuesday evening, all in a manner that won enthusiastic applause, and after playing exquisitely a group of Chopin numbers gave as an encore a brilliant rendering of Godowsky's arrangement of "The Blue Danube" waltzes.

A distinct success also was scored by Mr. Hambourg, who fully lived up to his reputation as one of the great artists of the 'cello, his playing of selections representing the early Italian composers being of especial interest. Mr. Boni was well received, his numbers including songs by Bizet, Tosti and Tchaikowsky.

The Mendelssohn Club gave the third and closing concert of its thirty-seventh season in Horticultural Hall on Thursday evening, presenting a program of much interest, under the direction of Dr. W. W. Gilchrist, who has been director of the club since its organization. The chorus, which numbers 113 singers, male and female, has long been famous for the precision, tonal beauty and artistic finish of its work, and these qualities were once more displayed at last week's concert. Of especial interest on the program was the rendering of Dr. Gilchrist's own cantata for men's voices and soprano solo, "The Legend of the Bended Bow," a composition of melodious beauty and sound musically worth, which was admirably rendered, with Abbie R. Keely as the soloist. Miss Keely also sang the solo parts in "In the Blush of Evening," for women's voices and soprano, and "The Uplifted Gates," for mixed chorus. Marie Stodart was the other soloist of the program, being heard in the "Caro Nome," from "Rigoletto," which she rendered with fluency, her voice being a sympathetic soprano that has often given pleasure to local concert-goers.

A Woman's Choral Concert

Another concert of more than ordinary interest, which took place last Thursday evening, in Witherspoon Hall, was that of the Cantaves Chorus, of female voices, which, under the able direction of May Porter, has earned recognition for excellent work. The feature of the program was the first presentation of "The Knight of Toggenberg," a romantic cantata for chorus and contralto solo, by Dr. W. W. Gilchrist. In this work Schiller's poem has an appropriate and beautiful setting, the music reflecting marked credit upon its composer. The interpretation was sympathetic. The soloist was Elizabeth Bonner, who possesses a contralto of rarely beautiful quality, full, rich and melodious, and who sang with ease and expression.

"An Hour in the Salon of Marie Antoinette" was presented as the second of "Two Vignettes," in the New Century Drawing Room, on Thursday afternoon, a novel and interesting program being rendered in an artistic manner by Mme. Augette Foret, soprano; Mabel Beddoe, contralto; Frances Pelton-Jones, harpsichord, and Paul Dufault, tenor. The performers appeared in the costumes of the period and the stage was appropriately set, so that "atmosphere" was suggested, and illusion almost perfectly created in the presentation of the program of early French music. The two "Vignettes," of which the first was "Folk Lore Fantasies from Afar," were given under the direction of Ella Day Blair, one of Philadelphia's most talented musicians.

The Kneisel Quartet gave its final recital of the season in Witherspoon Hall last Monday evening, with Leon Leroy, clarinetist, as assisting artist. The feature was the Brahms Quintet in B Minor, in which Mr. Leroy's instrument blended beautifully with the strings. The other numbers were Schumann's A Major Quartet and the Andante with variations from Beethoven's A Major.

Local Violinist's Success

Louis Sobelman, a local violinist of marked talent and artistic attainments, whose playing invariably receives the merited applause of critical listeners, was heard in an interesting recital at Griffith Hall last Friday evening. His program, which opened with Handel's Sonata in E Major, No. 2, included Sarasate's "Zigeunerweisen"; Mendelssohn's Concerto in E Minor, op. 64, and other compositions by Dvorak, Mendelssohn and Nachez, and Mr. Sobelman's own Melody in G Minor.

Isabel R. Buchanan, soprano; Frank Oglesby, tenor, and Dr. S. H. Lipschutz, baritone, local artists well known as church and concert singers, were the artists at a successful musicale given in Griffith Hall last Thursday evening. The program had as especially interesting features—solos, duets and trios—selections from "The Secret of Suzanne," "Manon," "Madama Butterfly," "Otello," "Le Roi de Lahore" (Massenet), and Debussy's "L'Enfant Prodigue."

Under the direction of Tali Esen Morgan, who in the Summer has charge of the music in the Auditorium at Ocean Grove, a Children's Festival Chorus of about 1,200 boys and girls appeared at the Academy of Music Saturday evening and sang a variety of selections in a manner that gave evidence of excellent training. The first part, consisting of such songs as "The Lost Chord," "The Rosary" and especially those of a more childish nature, "Sugar Plum Tree," "The Night Cap" and "Raggedy Man," were given with a precision and spirit that were surprising, while a picturesque finale was offered in the Peace of Congress of Nations, with twenty principal performers. Among those who assisted were Mrs. Curtis Burnley, child impersonator; Edith Mae Connor, a youthful harpist; Clarence Reynolds, organist; Louis V. Moore, pianist and the Chopourian Mandolin Club. The entertainment was for the benefit of the Methodist Episcopal Hospital.

Choral Society Officers

At its annual meeting last week the Choral Society of Philadelphia elected these officers: Charles F. Ziegler, president; Thomas C. Martindale, vice-president; John B. Young, treasurer; D. A. A. Jones, corresponding secretary. The Board of Managers includes Mrs. A. T. French, Mrs. B. J. Rudderow, Mrs. A. T. Goetze, Marie W. Paul, H. Y. Ball, William R. King, Dr. J. G. Halsey, Joseph Marshall, James H. M. Hayes and Henry Gordon Thunder. An important point in connection with next year's work was settled in reducing the dues to one dollar per year, thus placing the opportunity of studying the great oratorios within the reach of all.

The members of the Musical Art Club enjoyed an informal musical smoker in the club rooms last Tuesday evening. The program, while of an informal nature, included some enjoyable features, among which were Mozart's "Farmers' Symphony," played by Thaddeus Rich, Fullerton L. Waldo, Charlton Murphy, Charles Miller, Edwin Bieque and H. Henneberg; a solo by Harry Gurney, tenor, and a humorous piano lesson by Clarence Bawden and W. H. Burkhardt.

A large audience attended on Tuesday evening the second concert of the season by the Haydn Club, of Oak Lane, under the direction of Gertrude Hayden Fernley. The program included soprano solos by Miss Hayden and violin selections by Edwin Brill.

Marie L. Meyers, flutist, who has learned to play her difficult instrument with notable facility and with a clear, sweet, bird-like tone, gave her annual recital in the Fuller Building Saturday with the assistance of Edwin Shippen Van Leer, tenor; Master Theodore Cella, harpist, and Leila Bates, pianist. One of Miss Meyers's principal numbers was "Enone," which was written for and dedicated to her by A. S. Garbett, the English composer.

ARTHUR L. TUBBS.

Ernest Schelling, the American pianist, played at the Châtelet in Paris on May 3 during the Beethoven festival. His program included the Emperor Concerto.

PAUR TO SUCCEED RICHARD STRAUSS?

Berlin Hears Rumor That Latter May Resign as Conductor of Royal Orchestra Concerts—"Magic Flute" to Be Given at Pyramids—Edwin Lindner a New Conductor Who Has Revealed Marked Ability

European Bureau of Musical America,
Berlin, Germany, Goltzstrasse 24,
April 18, 1912.

THE pyramids are getting to be the style as scenic decorations for opera. The performance of "Aida" at their foot has been so successful that a production of Mozart's "Magic Flute" is planned to take place at the same site next year. The management of this performance is to be entrusted to the Munich stage manager, Karl Guttenberger-Peter.

Eugen d'Albert's opera, the scene of which is laid in the Bretagne of France, has received the title "Liebesketten" (Love's Chains).

The orchestras of the "Hamburger Musikfreunde," "Lübecker Musikfreunde" and Bremer Philharmonic Concerts have formed an alliance, to be termed "Hanseatic Orchestral League," which is to give a concert (150 instruments strong) in each of these three cities every year for the benefit of the orchestra pension fund of these three societies. The first concert will take place in Hamburg under the conductorship of José Eibenschuetz.

Cimarosa's "Die heimliche Ehe" (The Clandestine Marriage), which was given a successful premiere last season in the Scala at Milan, will be given under Kapellmeister Richard Falk in the Theatersaal der Koeniglichen Hochschule on May 5. The following artists have been engaged to assist at this performance: Franz Egénieff, Berta Gardini-Kirchhoff, Adelheid Pickert, Else Guenther-Vetter, M. Madsen (Weimar), Wm. Nardow (Braunschweig).

The other day the tenor, Ernest van Dyck, well known in America from his former engagements at the Metropolitan, celebrated his twenty-fifth operatic anniversary at the Opéra de la Monnaie in Brussels. He sang *Lohengrin* in the presence of the King and Queen and was the recipient of an ovation.

The Strauss Rumor

It is rumored in Berlin musical circles—not more than rumored for the present—that for the coming season Richard Strauss intends to resign as conductor of the symphony concerts of the Royal Orchestra and that his place is to be taken by Emil Paur. The fact that, contrary to custom, the repertoire for next season's ten concerts was not published on the program of this season's last symphony concert has certainly caused much comment.

Franz Egénieff, the distinguished operatic and concert baritone, has been engaged as soloist for the Wagner and Mozart Festival in Cologne in June. Egénieff will sing the *Count* in Mozart's "Il Nozze di Figaro." On Good Friday Egénieff sang *Elijah* in the Theater des Westens of Berlin with uncommon success.

A new and interesting pocket almanac has been issued by Emil Gutmann, the concert manager. Mr. Gutmann, as our readers will remember, has established his central bureau in Berlin, but retains his branch office in Munich. The firm's new book, 5,000 copies of which are being sent gratis to artists and musical organizations all over the world, is equipped with many interesting features, such as a Russian calendar; a résumé of the international activity of the management, with a list of artists and music festivals; a guide to musical literature; dates of birth of composers and conductors of the present day; an enumeration of the concert halls of

Berlin and hotels throughout Europe, and an exchange table of the moneys of different countries. The value of this little book is further enhanced by interesting articles contributed by Hermann Bahr, Arnold Schoenberg, Dr. Leopold Schmidt and Dr. Walter Niemann.

Dual Vocal Recital

Muriel and Julius von Raatz-Brockmann gave a *lieder* and duet evening in the Klindworth-Scharwenka Hall last Friday. Muriel von Raatz-Brockmann's qualifications are limited to a most sympathetic soprano voice. Her schooling has not yet been completed, so that the extent of her artistic personality is not yet to be estimated. Her accent in German *lieder* needs repairing, but her renditions of some other compositions, especially an old English song, "My Lovely Celia," were better. Herr von Raatz-Brockmann, on the other hand, not only possesses a warm and resonant baritone that denotes thorough and conscientious training, but is also a profound artist. His rendition of Brahms's "Vier ernste Gesänge" stamped him as an artist of irreproachable musicianship. Four delightful duets by Christian Sinding concluded the program and the concert-givers were warmly applauded by a fairly good-sized audience.

Another song recital in the Sing Academy did not give me quite so favorable an impression. Elsa Weffing, who was assisted by Walther Pfizner, piano, and Fritz Reitz, the solo 'cellist of the Philharmonic Orchestra, disclosed a mezzo-soprano of excellent quality, but either her vocal studies have not been completed or they have been faulty. It was a pity if Miss Weffing allowed herself to be deceived by the generous applause of her numerous friends and ignored the advice to give her good vocal material a more thorough training. I heard the two assisting artists give an admirable technical performance of Brahms's Sonata in E Minor, for 'cello and piano, though their work was devoid of any especial warmth or inspiration.

Beethoven Program

The same evening brought a Beethoven concert in the Philharmonie, Generalmusikdirector Fritz Steinbach conducting and Emil Sauer being the soloist. The program contained the C Minor Symphony, No. 5; the Concerto in E Flat Major, No. 5, for piano and orchestra, and the F Major Symphony. I found Steinbach's interpretation of the F Major Symphony rather too unrestrained. However, he knows how to present a work for the general public as effectively as possible. The soloist seemed rather over-delicate and subtle in the Concerto, evidently losing sight of the broadness and grandeur of this work in his endeavors to be graceful. The large audience was in an appreciative mood.

A song recital by William A. C. Zerffi in Bechstein Hall on Saturday attracted an extraordinarily large audience, when one considers that the event was Mr. Zerffi's debut. Masterfully accompanied by the incomparable Erich Wolff, the concert-giver rendered a somewhat lengthy program, devoted to Schumann, Arnold Ebel, Carl Loewe, Paul Ertel, Richard Strauss and Felix Weingartner. Mr. Zerffi's baritone is not without quality, especially in the middle chest register, and nature has given him a sufficiently wide range to cope with most compositions for the concert hall and even opera. But more thorough schooling is still necessary. There is a certain lack of energy in attacking and producing a tone. However, the nervousness incidental to a debut may have had its effect.

Edwin Lindner, a new and youthful conductor, attracted considerable attention in the Philharmonie on Monday evening. The manner in which this unknown artist rendered the Brahms' Symphony, No. 4, in E Minor, and the control of the orchestra which he showed (amply aided by graceful

poses and effective Delsartean movements) gave many a surprise. And he unquestionably deserves unstinted praise for the compelling musical structure which he built up. The energetic force displayed in the last movement could not have been better. The tempi were admirably adjusted and clearness and precision were everywhere present.

The second number was Brahms' Rhapsodie, for male chorus and contralto solo, sung by that magnificent artist, Ottilie Metzger. The chorus, comprising former students of the chorus of the royal cathedral, proved to be a vocal body of the first order, especially in regard to the first and second tenors. The second basses seemed rather weak. But such admirable dynamic shading, combined with such splendid musical precision, was good to hear.

Mme. Metzger was exceptionally well disposed, and with the aid of her opulent vocal and artistic gifts presented her hearers with a performance of this by no means grateful solo that silenced criticism. Brahms has not evinced here as much regard for the human voice as seems desirable. That Frau Metzger should, nevertheless, produce such a profound effect proves her high merit. Few contraltos can boast of such voluptuous means, and rarely are the three registers of the voice equalized so perfectly.

The following number, the "Meistersinger," Vorspiel, showed us that Herr Lindner has still something to learn as a conductor. The performance was ragged and blurred. Mme. Metzger then sang two Brahms songs, with viola obbligato and piano (Richard Heber, viola, and Alexander Neumann, piano), and the enthusiastic applause left no doubt as to the effect produced by this trio of excellent artists. Tchaikowsky's Overture to "Roméo et Juliette" concluded the evening.

Two highly intellectual artists were heard in the Blüthner Hall on Thursday. They were the American pianist, Lewis Richards, of Brussels, and the Belgian violinist, Mathieu Crickboom. The program began with Mozart's Sonata in D Major, which I have rarely, if ever, heard played with more insinuating poetry and delicacy. Both instruments seemed to melt into one. The result, as may be imagined, was fascinating. Mr. Richards, the pianist, is a young artist of much technical ability and an artist of sensibility. His concert partner, Mr. Crickboom, belongs essentially to the Belgian school, which pays more attention to suave and fluent tone than to the more robust and more marked bowing of the German school. He played as the second number the G Minor Sonata of Bach, with the precision and profoundness of the thorough musician. The remainder of the program comprised the Brahms Variations on a Theme of Paganini, for piano, and César Franck's Sonata in A, for violin and piano. The audience appreciated the conscientious work of these two artists and lost no opportunity of expressing approval.

Margarete Matzenauer, the dramatic mezzo-soprano, as she now terms herself, has been engaged for an Australian tour of several months for next season. She is the first German prima donna to be engaged for an Australian tour. She is to receive, as the report has it, \$20,000.

Theodore Spiering, the violinist, teacher and conductor, will leave Berlin shortly for Switzerland. Mr. Spiering will remain away from Berlin until September 1, but will be busy as heretofore, as a number of his pupils will accompany him to his Summer residence, Les Plans sur Bex, châlet "Le Tilleul."

O. P. JACOB.

LEON ROTHIER



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Public and Press**

Mr. Rothier gave a strong, consistent and well conceived performance as the Mephistopheles. He was the most clearly refined and authoritative figure on the stage. His entire scene of the fair was admirable, particularly that when held in awe of the sign of the cross.—Boston Herald.

Leon Rothier was an admirable—that is, of course, a despicable—Mephisto. The "Golden Calf" brought out a striking characterization which was sustained throughout, and his sonorous voice gave the rôle grimly majestic force. He is an actor as well as a singer; he won the lion's share of applause.—Boston Advertiser.

The finest feature of the performance, however, excepting the orchestral brilliancy conjured up by Mr. Caplet, was Leon Rothier's Mephistopheles. It was notable for its singing and for its acting both. After the dashing drinking song in the kermesse scene the singer had to bow again and again.—Boston Journal.

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BUFFALO'S GREATEST FESTIVAL OF MUSIC

Performance of Ninth Beethoven Symphony Big Feature of the Three Concerts

BUFFALO, N. Y., May 2.—The Spring Music Festival, which extended over the evenings of April 29, 30 and May 1, was the most successful, both from the artistic and material points of view, that has been given here. The presentation of Beethoven's Ninth Symphony was in itself sufficient to mark the festival as one of more than ordinary interest and importance. The list of star singers, comprising Ernestine Schumann-Heink, Alessandro Bonci and Otto Goritz and the admirable quartet composed of Florence Hinkle, Nevada Vander Veer, Reed Miller and Frederick Weld, with the co-operation of the Theodore Thomas Orchestra, under the direction of Frederick Stock, and our own Philharmonic Chorus, Andrew Webster, director, proved such potent attractions that bare Convention Hall, transformed into an attractive auditorium by the building in of twenty temporary boxes with tiers of seats behind them, was filled each evening. The response of the public makes it a pleasure to record that this year's deficit is the smallest since the festival were inaugurated.

The important choral offerings of the first evening's concert, each of which had its first hearing here, were Jensen's "Feast of Adonis," a light pleasing work, in which the incidental tenor solo was capably sung by Reed Miller; Arthur Hartmann's very effective and well scored setting, both from the vocal and orchestral points of view, of Byron's poem "Oh weep for those who wept by Babel's stream" and Rachmaninoff's "Springtide," a composition of more than ordinary merit, in which the difficult baritone solo was sung with authority by Frederick Weld. Otto Goritz made his first appearance here at this concert. Mr. Goritz's official numbers were the Prologue from "Pagliacci," an aria from Lortzing's "Czar und Zimmermann" and Wotan's "Farewell" from "Die Walküre." Mr. Goritz's success was pronounced and he was recalled many times and sang two encore numbers.

The orchestral offerings were the Weber "Oberon" Overture and the "Hänsel und Gretel" Vorspiel, both delightfully played. Mr. Stock's accompaniments for the choruses and soloists were beyond criticism. Particularly in the "Walküre" number, did he show how beautiful an orchestral background can be made for a singer by a sympathetic conductor.

The second evening's offerings were the Beethoven Ninth Symphony and the famous tenor, Alessandro Bonci. Space does not permit one to say all that could be said of the splendid and reverential reading Mr. Stock gave this Beethoven masterpiece. The chorus, under his authoritative baton, arose to the exigencies of the trying music with admirable *verve* and the results were most satisfying. The quartet, composed of Florence Hinkle, Nevada Vander Veer, Reed Miller and Frederick Weld, surmounted all the tremendous difficulties with certainty and ease. This was the first hearing here of the Ninth Sym-



The Bedford Y. M. C. A. Glee Club of Brooklyn

ALFRED G. ROBYN, who came from St. Louis several years ago to accept a position as organist in one of the leading churches in Brooklyn, has developed a chorus of splendid attainments at the Bedford Young Men's Christian Association. The first concert of this new organization was given with gratifying results on April 18. On this occasion Eva Emmet Wycoff, the gifted New York soprano, was the assisting artist. In the above photograph Miss Wycoff is shown seated at the piano.

phony and the memory of it will be ineffaceable.

A salvo of applause greeted Signor Bonci when he appeared for his first number, "Il Mio Tesoro," from "Don Giovanni." In this number Mr. Bonci revealed his complete mastery of the art of song. There are few singers before the public to-day who can sing Mozart's music as does this tenor. His other official numbers were "Cielo e Mar," from "La Gioconda," and "Che Gelida Manina," from "La Bohème." These numbers gave Mr. Bonci a fine opportunity to display his versatility, and each number was a finished piece of work, both vocally and artistically. Mr. Bonci was recalled many times and sang two encore numbers, the last one being "La donna è Mobile," which no tenor to-day sings in quite Bonci's inimitable fashion.

The third and last concert of the Festival was a Schumann-Heink night. This great artist, beloved of Buffalonians, was in splendid voice and in her happiest mood. She has sung here many times, but never has she given more generously of her best in art and song. Her program numbers were "Andromache's Lament," from Max Bruch's "Achilleus"; Wagner's "Träume," Liszt's "Die Drei Zigeuner" and "Gerechter Gott," from "Rienzi." Her singing evoked tempestuous applause and she was recalled again and again, giving for encore numbers the "Spring Song," from "Samson and Delilah"; a quaint Sixteenth Century song, "Spinn Meine liebe Tochter," and in English, Reichardt's "In the Time of Roses." Mr. Stock and the orchestra gave the singer beautiful support.

The orchestra offerings were two novelties, Dvorak's "Husitzka" Overture and the same composer's arrangement of five Hungarian Dances by Brahms. Both compositions are charming and the orchestra played them beautifully.

The choral offerings at the last concert were operatic excerpts. The "Rienzi," an *a capella* number, sung by the women, was an exquisite and finished piece of work; united choral forces sang the "Carmen" number with brilliance and a fine sense of proportion. The "Tannhäuser" Chorus was nearly wrecked by a too rapid tempo, which scarcely gave the singers time to breathe or enunciate. The short solo excerpts in the "Rienzi" number were well sung by Florence Hinkle and Reed Miller.

F. H. H.

BROOKLYN CHORUS GIVES CONCERT UNDER MR. ROBYN'S DIRECTION

SEASON IN CLEVELAND VIGOROUS TO THE END

Mme. Rappold and Reinald Werrenrath Soloists in Successful Local Choral Concerts

CLEVELAND, May 4.—Two concerts to end the season for the large choral societies, the Singers' Club and the Harmonic Club, with the second of the Philharmonic Quartet concerts, have kept Cleveland concertgoers at about their regular pace, although the season is practically ended.

A pleasing and enjoyable surprise was afforded at the Singers' Club affair. When Anna Case, who had been selected as soloist, was unable to appear at the last moment, Reinald Werrenrath, the New York baritone, was secured in her stead, and his success was one of the features of the entertainment. So enthusiastic was the audience with his delivery of a Handel aria and two groups of songs that he was finally obliged to return and sing three encores. Not only the audience but the members of the club applauded his sincerity of manner, his well-trained and musical voice and his fine repertoire. His interpretations were both artistic and effective.

Albert Rees Davis has done almost everything possible in drilling his 100 men in the Singers' Club. Their pianissimos, their variation of tempi, their ever-apparent obedience to the slightest suggestion of their leader, have always been matters of wonder, but some of Mr. Davis's friends have told him from time to time that he never has dared to let them sing as loud as they could. He evidently resolved to let them do their utmost at this concert, choosing the "Apotheosis" of *Hans Sachs* from the "Meistersinger" for the special effort. A more splendid sonority of tone has never been heard in the old Armory. For contrast, delicate Mendelssohn and MacDowell numbers made all the variety possible. Much interest was felt in two compositions by Cleveland composers, "Once at the Angelus," by Patty Stair, and "Till a' the Seas Gang Dry," by Harvey B. Gaul.

The long-continued rehearsal of the Harmonic Club, under J. Powell Jones, shows itself more and more in careful shading and effects of lightness and contrast, while the first appearance here of Marie Rappold in concert drew a full house in the big Hippodrome and proved a wise extravagance on the part of the conservative club. She made a brilliant success.

The feature of the Philharmonic program was the Dohnanyi Quintet, in which there was the assistance of Betsy Wyers at the piano. This brilliant modern composition, extremely well performed, won

the heartiest approval, and has been a prominent topic of the week's talk in musical circles.

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KITTY CHEATHAM'S SUMMER ABROAD

Off on Her Annual Pilgrimage After Season of Widely Varied Activities—Negro Songs and Ragtime—The Duty the Negro Owes His Own Musical Gifts

JUST as Christmas would not be Christmas and Easter not Easter, if Kitty Cheatham did not give her lovely matinees, so would Summer not be Summer if Miss Cheatham did not go abroad to give those who live on the other side something of her incomparable art.

After concluding the busiest season which she ever had, one in which she traveled 15,000 miles, gave six recitals in New York alone in three months, collaborated in translations of Tolstoy and Hoffmann's "Casse Noisette" with Walter Prichard Eaton; completed a number of magazine articles and acted as a judge in a children's story competition, examining some seven thousand manuscripts, with Ernest Seton Thompson and Mrs. Champ Clark, even the most active person in our rapidly moving civilization to-day would expect her to rest during the Summer. But Miss Cheatham is not to rest in Europe. Year after year she has refused a Continental Winter tour and therefore in Summer gives Europeans what they would desire during the Winter months. Two recitals are set for Berlin and appearances are scheduled for Paris and London.

In Paris Miss Cheatham will visit Yvette Guilbert and with her will sing for the children in the parks. Childhood represents to her the most interesting stages in the development of human life. Her study of child-life has made her one of the most individual artists before the public at the present time and her whole personality has been made fairly to glow with the optimism and joy that come from spiritual contentment.

"I was planning to go over on the *Olympic*, but some late engagements kept me here," said Miss Cheatham. "On last Saturday, the 27th, Mr. and Mrs. Edward D. Adams gave a luncheon at the Whitehall Club in honor of Professor Wilhelm Paszkowski, of the University of Berlin, and I was asked to be present and give some of my songs and stories. Among the guests were Dr. W. Von Borch, Lord Mayor of Munich and Privy Councillor, Dr. and Mrs. Rudolph Diesel of Munich, His Excellency Dr. Count von Podewils-Diesel, former Secretary of State of Bavaria, Professors Carpenter, Burgess and Tombo of Columbia University and a dozen other distinguished people. I was wondering what I could do to entertain this intellectual gathering; I could have sung them German folksongs, bits of Humperdinck, etc.; but I decided rather to give them impressions of American children, their ways and some of the things they do and say, which would not be tolerated for a moment in Europe.

"And so I did, giving first the children things and then the negro songs and stories. Harry T. Burleigh, whom you have often heard, kindly assisted me in the spirituals, which I took up chronologically, and they met with a warm reception. I have, as you know, always loved them and have done all I could to keep them alive. Mr. Burleigh has been of great help to me in preparing them for public performance."

Negro Songs and Ragtime

While on the topic of negro songs Miss Cheatham was asked whether she had heard the concert given at Carnegie Hall by negro musicians last week.

"I was present," she said, "and I was sadly disappointed to think that a concert could be given by negroes without their singing some of their wonderful old melodies. Instead they sang popular 'ragtime' songs, the kind of thing one can hear in any Broadway musical comedy or *cabaret*; the negro seems to be ashamed of his old melodies, those which grew out of his period of slavery. It may even be that he does not like to sing them because they recall the days of bondage, but even so the beautiful melodies which I have sung at my recitals time and again with Mr. Burleigh, sad as some may be, are surely music that leads to light, free from the sensuality and the ribaldry which ragtime embodies. And I am glad that Mr. Burleigh did not appear that evening. He is a man whom I consider it a privilege to have been able to work with; he has the finest feeling for music and his arrangements of his race's melodies are of a high order. Think

of this song which we have done recently:

I am seekin' for a city, Halleluia,
I am seekin' for a city, Halleluia,
For a city into de Heabbin, Halleluia,
For a city into de Heabbin, Halleluia,

Lord, I don't feel noways tired,
Children, Oh Glory, Halleluia,
For I hope to shout glory when dis worl' is
on fiah,
Children, Oh Glory, Halleluia.

and then of the vulgar, unrestrained sentiments expressed in the ragtime which the negroes sang at this first public concert."

Miss Cheatham feels very strongly on this matter and related how it proved to her that the negro problem was one which would now have to be worked out through each and every individual. Though she comes from an old Southern family she is extremely tolerant, as she has shown on many occasions, but she feels that if the negroes wish to take advantage of the musical gifts with which they have been endowed they should use them for the old songs which their ancestors sang and not for the so-called "coon songs" of to-day.

"I am going directly to Paris next week and there with my Russian friends I shall have many things to occupy me. I have done more than sixty new things at my recitals this year and will give many of them abroad for the first time. The year after next I may stay abroad." It was remarked that New York would be dreary without the artist's annual Christmas matinee. "Well," said Miss Cheatham, "then I shall come back a few days before Christmas."

Success with Orchestra

Though for the first few years Miss Cheatham confined her work to smaller auditoriums her last two seasons, in which she has made a number of appearances with symphony orchestras, have proved her art suited to a larger frame. Her success at the concert of the Russian Symphony Orchestra on March 3, at Carnegie Hall, New York, was so pronounced that it is likely that she will be heard at a number of important festivals next season, appearing with orchestra.

To meditate on the subtlety of Kitty Cheatham's art has been the lot of many of our most learned writers, here and abroad. They have puzzled for hours over what it is that aids her in bringing her message to her audience without any chance of error. Only those who have been privileged to speak with the artist may understand this, only those who will lend an ear to a philosophy which seeks the happiest and most beautiful things in life with a humility that commands both admiration and respect. To know this artist is an honor, for her personality radiates that quality which we call "inspiration."

A. W. K.

"BOHÈME" BY THE ABORNS

Puccini Opera Splendidly Sung Before Enthusiastic Brooklyn Audience

Puccini's "La Bohème" was presented by the Aborn English Grand Opera Company last Monday evening at the Brooklyn Academy of Music before the largest Monday audience of the Aborn season. The line of ticket buyers extended to the street and the rows of standees at the rear of the auditorium gave the impression of the Metropolitan Opera House on a Caruso night. When the conductor, Caesar Sodero, mounted the stand after a week's absence on the road, he was greeted with a round of applause such as a Toscanini might envy.

The production of the Puccini opera was one of which no opera house need have been ashamed, and considering that the admission tariff was one-sixth of that in vogue at the established homes of opera, the results obtained were remarkable. Salvatore Sciarretti scored a big success in the part of *Rodolfo*, displaying a lyric tenor of superb quality. The "Che Gelida Manina" aria was applauded so tumultuously that the tenor repeated the latter part of it.

Elena Kirmes as *Mimi* was eminently successful, playing the part with a winsome charm and singing the lines with tonal beauty and artistic discretion. Another splendid performance was that of James Stevens in the baritone rôle of *Marcel*, his acting and singing being on a high plane of excellence.

Ira Jeane made a captivating *Musetta* and her delivery of the waltz song was

most pleasing. Siegfried Phillip, a pupil of S. William Brady, appeared as *Colline* and won individual praise for his rendition of the "Coat Song" in the last act. William Schuster as *Schaunard* was entirely adequate and Rupert Henry contributed a bit of comedy as *Alcindoro*. The adequate staging of the production is also worthy of mention.

K. S. C.

Aborn "Mignon" in Brooklyn

The Aborn Opera Company opened the fourth week of its Brooklyn season with an admirable performance of Thomas's "Mignon." The cast was: Elaine de Sellem, in the title rôle; Albert Amadi, *Wilhelm Meister*; Wilmot C. Goodwin, *Lothario*; Mabel Siemmon, *Filina*; Rupert Henry, *Giarno*; Marie Louise Biggers, *Frederick*; Clifton Webb, *Laertes*. Elaine de Sellem gave an excellent portrayal of her rôle, her beautiful contralto pleasing at all times. Albert Amadi sang and acted well, as did Wilmot C. Goodwin. Mabel Siemmon was a charming *Filina*, her voice being at its best. This was Miss Biggers's first appearance in opera, and she acquitted herself with distinction. She is possessed of a voice of good quality and uses it well. The work of the orchestra, under Salvatore Avitable, added to the excellence of the production.

Poor Attendance Causes Shortening of Aborn's Providence Season

PROVIDENCE, May 4.—The Aborn English Grand Opera Company, which was to give a six weeks' season of grand opera here, has decided to shorten its stay to three weeks owing to poor attendance. The second week closed with a fine performance of Ambroise Thomas's "Mignon," the title rôle being admirably sung and well acted by Elaine de Sellem. The rôle of *Filina* was sung by Alice Kraft. "Faust" was the opening bill for the last week and an audience that filled the theater was in evidence. The cast was excellent, including Bertha Davis, Alice Kraft, Pilade Sinagra, George Shields, Francis Lieb, Ethel Du Fre Houston and Florence Guise. Ralph Lyford was the director of the orchestra, which played smoothly and with spirit. "Martha" was given the latter part of the week.

G. F. H.

St. Louis Morning Choral Club in Third Concert

ST. LOUIS, April 27.—The leading musical event of the last week was the third private concert this season by the Morning Choral Club, with Enrico Tremonti, the famous harpist, as soloist. He played several groups and the applause bestowed upon him was well deserved. The club sang with much spirit and was ever true to pitch. The *pièce de résistance* was the David S. Smith's cantata "Pan," in which Mrs. O. A. Chappel sang the soprano part and the oboe obbligato was played by Jacques Waltour of the St. Louis Symphony Orchestra. Mr. Galloway's excellent directorship was clearly shown in this number.

H. W. C.

Perley Dunn Aldrich's Musicales

Perley Dunn Aldrich, the Philadelphia baritone and teacher, will give a musicale at his New York studio at Carnegie Hall on the evening of May 15 when he will present Ada Weigel Powers's setting of Tennyson's "Elaine," which David Bispham introduced to New York at his recital last fall. Mr. Aldrich will read the poem and Mrs. Powers will preside at the piano. The remainder of the program will present Mr. Aldrich in songs by Hahn, Paladilhe, Caldara Aldrich and Homer and Viola Brodbeck soprano, will sing the "Mad Scene" from "Lucia" and songs by Campbell-Tipton Spross and Van Der Stucken.

Many Bookings for Cornelia Rider-Possart

Many bookings have been announced for Mme. Cornelia Rider-Possart, the distinguished Berlin pianist, whose American tour opens in New York on November 15. Among the cities in which Mme. Possart is to appear are New York, Boston, Chicago, Dubuque, St. Louis, Omaha, Minneapolis, Washington, D. C., Kansas City, and other places. Mme. Possart will play with many of the leading orchestras.

Success of New Mando Orchestra

CHICAGO, May 4.—A new seven part mando orchestra, with an arrangement of a piccolo mando, first mando, second mando, tenor mando, mando 'cello, Lyon & Healy harp and bass mando, was introduced to the public when a performance was given here at the recent annual convention of the American Guild of Mandolin Teachers. Classical music of a high grade was played by this ensemble in a way impossible with ordinary plectrum instruments, and much success was attained.

UNIQUE TRAVEL RECORD OF ARTHUR HARTMANN

France and the Scandinavian Countries Visited with Remarkably Successful Results by the Violinist

Arthur Hartmann, violinist, who will make his third tour of America next season under the management of Haensel & Jones, who managed his two previous tours, is just as popular in Europe as he is in America. Recognized abroad as one of the really great violinists he has been in constantly increasing demand.

After the close of his last tour in America, in 1909, Mr. Hartmann concertized in Scandinavia, where he played no less than fifty-seven concerts in sixty-nine days, with such success that he immediately made a contract for the following season. Shortly after this he toured Holland with Katharine Goodson, the English pianist. Mr. Hartmann then went to Paris and in two months played in nine concerts.

On September 1, 1911, the violinist started out in Christiania and played eighty-nine concerts in Norway, Denmark and Jutland. Starting in Bodo, the first city in the Arctic Circle, he played four concerts in each city up to Tromsø. His fifth and farewell concert was given in Christiania on the way down to Denmark and Jutland and was given in a hall in which the top gallery, seating more than 1,000 people, was completely filled. In this audience were Sinding, Ole Olsen, Halvorsen and others.

Returning to Paris Mr. Hartmann played, shortly before Christmas, at the Châtelet, as soloist with the Colonne Orchestra, Gabriel Pierné conductor. The largest part of his time in Paris was spent with Debussy, with whom he dined twice a week during his stay. Debussy himself attended one of the concerts, and this caused a sensation in the hall, as the composer has not been known to attend even performances of his own works.

All Philadelphia Composers on Manuscript Society's Program

PHILADELPHIA, May 6.—The Manuscript Music Society of Philadelphia, of which Dr. W. W. Gilchrist is president, closed its twenty-first season with its annual church concert, in the Church of the New Jerusalem last Wednesday evening. The program included H. Alexander Matthews's Motet, "Blessed Be Thou, Lord God of Israel," which was awarded the prize of one hundred dollars offered by the Manuscript Society, and which was sung by the Strawbridge and Clothier Chorus under the direction of Herbert J. Tily, with the composer at the organ. Also on the list of interesting compositions, all by local musicians, were the cantata, "The Vision of Mary," by Philip H. Goepff; two organ solos and the anthem, "Hark! the Sound of Holy Voices," by Rollo F. Maitland; "Romance," from violin concerto, Otto Mueller; anthems, "Lead, Kindly Light," and "A Charge to Keep I Have," Harry M. Staton; Festive March (organ) for four hands, Frederick Maxson; duet, "Lead Us, O Father," and "Te Deum," Clarence K. Bawden. The Manuscript Society is one of Philadelphia's most important and most successful musical organizations, having a membership of nearly fifty composers, sixty professional musicians and eighty associate members, with George W. Chadwick, Arthur Foote and Horatio W. Parker as honorary members.

Western Success for Nina Dimitrieff

Nina Dimitrieff, the Russian dramatic soprano, has returned to New York from appearances in the West, where as soloist of the Orpheus Club in Cincinnati, O., the Mendelssohn Club in Chicago and the Knights of Columbus in St. Louis she scored redoubtable successes. She was the soloist of the Orpheus Club in Cincinnati at its final concert, when she sang the aria "O cielli azzuri" from "Aida," with fine tonal qualities and rare artistry. She also scored in two groups of songs, Saar's "Mädchen und Nachtigall," Chaminade's "Berceuse," Dargomijsky's "The Soul's Maidens" and Gretchaninow's "The Siren," while in her four American songs, Hadley's "The Rose Leaves Are Falling Like Rain," Kramer's "At Sunset," MacDowell's "Idyll" and Spross's "Yesterday and To-Day," which were sung in excellent English she won emphatic approval.

Opera Scores Lost in Fire

Fire in the apartment house at No. 259 West Forty-fourth street, New York, last Saturday cost Arthur Weld, musical director for Henry W. Savage, the scores of two operas he had written. Mr. Weld tried to rescue a kitten in his apartment and, overcome by smoke, had to be carried down a ladder to safety by a fireman.

FIEDLER TAKES HIS LEAVE OF BOSTON

Affecting Scene as Conductor Says
Farewell to Audiences and
Orchestra

Bureau of Musical America,
No. 120 Boylston Street,
Boston, May 4, 1912.

THERE were memorable scenes when Mr. Fiedler took his farewell of the Boston Symphony Orchestra and its Boston audiences on the afternoon of the 3d and the evening of the 4th of the month—scenes which must have been comparable to those in New York and in other cities where Mr. Fiedler bade goodbye to his erstwhile audiences. The program of the concert consisted of the "Oberon" Overture, the C Minor Symphony of Brahms, the Prelude and "Love-Death" from "Tristan and Isolde," the Funeral music from "Die Götterdämmerung," the Prelude to "Lohengrin" and the overture to "Tannhäuser." The Brahms Symphony and the "Tannhäuser" Overture had figured on the program of Mr. Fiedler's first concert with the Boston Symphony Orchestra in the Fall of 1908.

When the conductor appeared on the platform for the public rehearsal on Friday afternoon he was greeted with prolonged applause. After the Brahms symphony many of those in the parquet rose to their feet, but Mr. Fiedler, returning several times to the stage to acknowledge the recalls, did not appear to notice this. At the end of the concert, however, the audience rose to its feet and there were many minutes of din. Mr. Fiedler returning repeatedly to his stand, until at last it became apparent that he wished to speak. In a short and heartfelt address, which he obviously had considerable difficulty in delivering on account of his strong emotion, the conductor thanked his audience for sympathy and support given him during the four years of his Boston engagement, and said that his highest reward—the highest possible reward for the artist—had been to feel that the cordial attitude extended him on the occasion of his initial appearance had grown warmer during his stay, that this "wireless telegraph of the heart and the soul" had meant everything to himself and to his men.

Mr. Fiedler had already signaled the orchestra to rise with him. He now thanked the players for their patience in laboring with him and making such success as he had gained possible. As he said in his speech the following evening, they had come through about 350 rehearsals and more than 400 concerts together, and, with each season, the men, coming to know his wishes the better, had responded ever more readily. Mr. Fiedler said, "Frankly, I am sorry to leave. The last four years have been the happiest four years of my life." And in conclusion, "Keep a little place in your hearts for me, and don't forget me too soon." This speech was punctuated with applause. Mr. Fiedler made a final gesture of leave-taking, and after another salutation the audience departed, among them being a number who had been moved hardly less than the conductor.

On Saturday evening there were more ceremonies, for in the course of the evening several wreaths were piled about the conductor's stand, among them one bearing colors, the name of the Boston Symphony Orchestra, and the date, May 4, 1912, while back of the stage, during the intermission, a delegation of member of the orchestra, headed by Georges Longy, the first oboist, presented Mr. Fiedler with a silver vase of uncommonly artistic design, bearing an inscription similar to that upon the wreath. In return Mr. Fiedler was able to give some pleasure to his followers by announcing that he had secured from sources mentioned an additional sum of money to go toward the increase of the Pension Fund of the orchestra.

At the end of the concert Mr. Fiedler made a second speech, which differed from the first only in one important particular. "If you ever ask me I will promise to come back," said he, "and, therefore, in case I should be missed too much, I will not say goodbye, but will say instead that good old German 'Auf wiedersehen.'"

When Mr. Fiedler spoke of returning there was a cordial burst of applause. Afterwards, in the room where he has worked with his scores, he received a host of friends who poured in upon him with congratulations and farewells.

The final ceremonies offered the most incontestable proof of Mr. Fiedler's ex-

ceptional popularity. In fact, neither of Mr. Fiedler's immediate predecessors was honored with such enthusiasm on departure. Mr. Fiedler has been four years with the symphony orchestra. He was first engaged for one season, 1908-9. He was re-engaged for a second season. He was then engaged for the seasons of 1910-11 and 1911-12, until, according to an agreement made when Dr. Muck left Boston in 1908, the latter should be free of his European engagements, to return. Mr. Fiedler sails this week for Germany, and he takes with him the "godspeeds" of an exceptionally large and warmly disposed following.

O. D.

Carlisle Oratorio Society Does Itself Proud

CARLISLE, PA., May 4.—The performance of Berlioz's "Damnation of Faust" in oratorio form by the Carlisle Oratorio Society is worthy of recording as an event of significance in the musical development of this country. Three prominent visiting soloists, Mme. Isabelle Bouton, soprano; Lambert Murphy, tenor; Willard Flint, bass, with Charles A. Goodyear, of this city, were selected to assist the chorus, under Frederic C. Martin. Carlisle, a town of 10,000 population, is in no sense a wealthy place, and it often means genuine self-denial on the part of most of the supporters of the oratorio society to pay for an orchestra and soloists adequate to the performance of such works as the society has given during the last six years. The work of the chorus was a revelation in the Berlioz work and each of the soloists won individual successes.

Good Concert by New York's Amateur Symphony Orchestra

The second semi-annual concert of the New York Amateur Symphony Orchestra was held on May 3, under the direction of David Guber. The orchestra of forty young musicians was assisted by Ruth Rapoport, pianist, who played the Beethoven C Minor Concerto, with clear technique and powerful tone. The other soloist, Nadia Kirbis, sang Mattei's "Non Toruo" and Herbert's "Neath the Southern Moon" admirably. The orchestra played the accompaniments discreetly, and the purely orchestral numbers with an attack and precision that did credit to the conscientious drilling of its painstaking conductor. Its numbers included the "Egmont" Overture, by Beethoven; the "Prize Song" from "Die Meistersinger," Wagner; Csek's "Twilight"; Dvorak's "Humoresque," Kargnoff's Menuet Antique and Schubert's "Unfinished Symphony."

Pittsburgh Mozart Club Sings "Faust"

PITTSBURGH, May 6.—The Mozart Club gave the last of its season's concerts at Carnegie Music Hall last Thursday night, James P. McCollum conducting a splendid performance of Gounod's "Faust" in concert form. The club gave the same work last year. The solo parts were sung by Helen Warrum, soprano; William H. Pagdin, tenor, and Henri Scott, bass. Miss Warrum was exceedingly well received in the rôle of Marguerite and Siebel. Mr. Pagdin is gifted with a voice of pleasing quality and sang the title rôle most acceptably. It was conceded, however, that Mr. Scott made the best impression of the evening as Mephistopheles. John Pritchard presided at the organ. Mr. McCollum conducted with splendid ability. The season has been an especially good one for this organization, which has just rounded out its thirty-fourth year.

E. C. S.

Massenet's "Roma" Has First Performances

PARIS, April 29.—Massenet's "Roma" has been heard at the Grand Opéra and most respectfully received. Massenet has written in a more severe style than is usual with him, but the libretto by Henri Cain calls for this treatment. The work was very ably interpreted by a cast including Mmes. Kousnetzoff, Campredon and Arbell and MM. Muratore and Delmas. It is said that Massenet has three other new works ready for production.

Baltimore Woman's Chorus Closes Season

BALTIMORE, May 6.—The Woman's Philharmonic Chorus, Joseph Pache, conductor, closed its season with a concert of artistic merit on April 30. The choruses included two numbers by L. Prinz Reuss, sung by request; "Ashes of Roses," by Gaul; "Le Soir," by Rungenhagen, and "At the Spinning Wheel," by Joseph Pache. Catherine Kemp, soprano, sang Jensen's "Murmuring Zephyr" and songs by G. Thomas and H. Hermann. Mary S. Warfel, harpist, played Zabel's "Légende" and Gounod's

GREATEST CONCERTO FOR THE 'CELLO

It Is Schumann's in A Minor, According to Paulo Gruppe—
"Casals the Kreisler of the 'Cello"—American Musical Development as Gruppe Has Noted It

"ONLY now are American audiences beginning to realize the beauties of the 'cellist's art," said Paulo Gruppe, the young Dutch-American 'cellist, before sailing for Europe recently.

And Mr. Gruppe has had considerable opportunity to ascertain just what our audiences understand, what they appreciate and what they prefer. The present season has been extraordinarily successful for him, taking him as far as Seattle in the West and also north into Canada and

"The A Minor Concerto of Robert Schumann stands at the top-notch of 'cello concertos to me; it is a magnificent work and too rarely heard. Then comes the Haydn in D Major, which I played this year in New York with the Russian Symphony; then the Dvorak, then Lalo, Saint-Saëns and D'Albert, all of which I play. Writing for the 'cello is no easy matter and composers to-day often write music which does not display the instrument's best qualities. It requires much careful examination by the performer to gather new compositions for his repertoire.

"David Popper has enriched the literature more than any single composer and he is a great 'cellist, too. His 'Walzer Suite' is splendid, as is his 'Scotch Fantasy,' which I am to play next season; Christian Kriens, who has been attracting attention here with his compositions, has done a 'Morceau Symphonique' for me, with orchestral accompaniment, and I had hoped to bring it out this season. I will play it surely in the near future."

Mr. Gruppe is still a very young man who, however, speaks with the conviction of a man many years his senior. His ideas are broad and tolerant and he has unbounded admiration for the work of others. Pablo Casals, the Spanish 'cellist, his master, is to him the "last word" in 'cello playing.

"Casals is to-day a man of the same artistic stature as Fritz Kreisler and Eugen Ysaye, the two great violinists. Not only is he an incomparable player, but his personality is extraordinary. Throughout Europe the announcement that he is to appear in concert or recital is enough to bring thousands of people from near-by cities to hear him. He receives the same fees as do the greatest violinists and pianists and every minute of his time is taken up in concert work. America is not yet ready for him, as was proved when he made a tour here some years ago; it was an artistic success, but from a financial standpoint he was sadly disappointed. When he does come audiences here will hear playing that will transport them to realms celestial, so marvelously beautiful is his art."

In his travels the young 'cellist has found musical conditions in America improving and to him this signifies that this country is the land where the greatest musicians may yet arise.

"On my recent Western trip I carried my own accompanist a good part of the way. Then it was impossible for him to go any further and I played recitals in various cities with local accompanists. I remember distinctly arriving in one small place too late for a rehearsal, as the train was delayed; a young woman played for me that evening, and I can assure you that I have rarely had better support at the piano. She followed me with artistic taste and with a musicianship that made me realize that if such musically inclined persons were to be found in a city of that size America surely had a glorious future among musical nations." A. W. K.



—Photo by Aimé Dupont

Paulo Gruppe, the Dutch-American 'Cellist, Who Has Just Sailed for Concert Appearances Abroad

south to many cities, where artists do not always go on their tours. The West and its mountains have impressed him so deeply that he has expressed a desire to take up his domicile there some time in the future, when conditions permit.

"I leave now for Holland," said Mr. Gruppe, "where I am to play with the orchestra in Amsterdam. After that I go to London. London is fond of the 'cello, and during the last concert season they had no less than seven performers on my instrument in two months, which in America is unheard of. On June 8 I shall give a recital in Queen's Hall."

Though it has been the conventional thing to ask artists about the literature of their instruments, the music of the violoncello is not as familiar as that of the violin, piano or voice. Mr. Gruppe's repertoire is extensive and he has ideas about 'cello music which are apart from the usual

"Spring Song" and two encore numbers. Two trios, Curschmann's "Flower Greeting" and Lucartoni's "La Sera" were rendered by Catherine Kemp, Anna Wight and Mrs. Charles T. Crane, and the excellent concert concluded with the Schubert-Saar "Ave Maria" for soprano solo, female chorus, violin, organ and piano, with Anna Wight, soloist. The obligatos were played by Adele Meade, violinist, and G. Wright Nichols, organist. The accompanists were Mrs. J. C. Martien and B. H. Fitzgerald. W. J. R.

Maryland Organists Choose Officers

BALTIMORE, May 6.—The annual election of officers of the Maryland Chapter of the American Guild of Organists took place at the Florestan Club last week. Howard R. Thatcher, organist and director of Mt. Vernon M. E. Church, read a paper on "Criticism" and a discussion of the subject followed. It was decided to hold a large service at Old St. Paul's on Ascension evening, the service being in charge of Charles F. Wilson, organist and choirmaster of the church, assisted by different organists of the chapter. The officers elected for the coming year are as follows: Dean, Harold D. Phillips, F. R. C. O., of Peabody Conservatory of Music; sub-dean, Dr. R. H. Peters, of Emmanuel Episcopal Church; secretary, Frederick R. Huber, of St. Patrick's Roman Catholic Church; treasurer, Howard R. Thatcher, of Mt. Vernon M. E. Church; librarian, John Pleasants, of St.

Michael's and All Saints' Episcopal Church; executive committee, Charles F. Wilson, John Pleasants, R. H. Peters, Charles Wilkinson, Edward Boeckner, Howard Thatcher, D. Merrick Scott, Ferdinand Linhard; auditors, Robert Paul, Frederick D. Weaver.

Mme. Anna Arnaud to Open Summer Studio in Paris

Mme. Anna Arnaud, the popular French soprano and voice specialist, will leave this country on May 18 to open her studios in Paris for the Summer. Mme. Arnaud, who has a number of prominent pupils before the public in this country and in France, among the latter Mme. Mathieu-Lutz, at the Opéra-Comique, and Mme. Barrère, at the Gaité-Lyrique, will take with her a young tenor whom she will coach during the Summer. Edmond Clément, the great French artist, is enthusiastic over the beautiful voice of this young tenor. One of the principal objects of Mme. Arnaud's visit to her country is her search for manuscripts of old French songs and ballads, which have long been forgotten. This material will serve as a basis for her programs of a series of concerts of old French songs which she intends giving here on her return.

After a five years' test the chromatic harp has been definitely adopted for the Paris Conservatoire by the French Government in preference to the pedal harp.



J. Frank Frysinger, head of the organ department of the University of Nebraska, gave a recital in Dodge City, Kan., recently.

Walter Carey, a thirteen-year-old piano pupil of Henry M. Rudesill, of Hutchinson, Kan., was heard in an ambitious program in that city on April 19, playing with excellent taste and good technic.

Herbert F. Sprague, organist at Trinity Church, Cleveland, gave the fifth organ recital of the season at the Cathedral on April 23, and also played another recital in Clyde, O., on April 18.

A program of the songs of Ireland was delivered at the last meeting of the American Daughters of Ireland in New York. Four songs sung by Nora Power, mezzo-soprano, in Gaelic, were warmly received.

J. Louis Shenk, the Dayton, O., baritone, who is under R. E. Johnston's direction, has just returned to his home in that city after a brief concert tour in Canada and the East, where he sang with Mary Garden.

Nellie C. Cornish, of Seattle, who has made a specialty of the musical education of children, will have charge of that department in the Summer Normal to be given at the University of Washington during July.

The Aborn Grand Opera Company has arranged to give a series of performances of Humperdinck's "Hänsel und Gretel" at the Broadway Theater, New York, beginning on May 13. There will be two performances daily.

The Mozart Club, of Philadelphia, John W. Pommer, Jr., conductor, was heard in its second concert of the season on April 30, assisted by Elsie North, soprano; Louis Angeloty, violinist, and Alice Virginia Alexander, pianist.

Giacomo Quintano, violinist, won applause chiefly with compositions by Paganini and Dvorak in his recital at the Hotel Astor, New York, last Sunday evening. His program also included numbers by Tartini, Sivioli and Vieuxtemps.

The seventeenth organ recital by Judson W. Mather, organist of the First Presbyterian Church of Spokane, Wash., presented a splendid program of Wagner music. Mr. Mather had the assistance of H. W. Newton, tenor, and Dr. Augustus Milner, baritone.

The Ladies' Chorus, composed of thirty voice pupils from the studio of Mrs. Claude L. Steele, of Muskogee, Okla., has made several public appearances in that state before state conventions and colleges, and is meeting with unqualified success under the direction of Mrs. Steele.

The Providence Chaminade Club held its annual meeting on April 26 and elected the following officers: President, Mrs. George Hall; vice-president, Mrs. George A. Deal; secretary and treasurer, Mrs. Frederick A. W. Harris; historian, Mrs. Frank G. Hall; director, Mrs. Lucy H. Miller.

Dr. F. Victor Laurent, now of Pittsburgh and a former baritone of the Paris Opéra Comique, assisted by Rose Spengler Mangold, mezzo soprano, and Beatrice Roberts, pianist, gave his second recital in Pittsburgh on April 29, under the auspices of the Ursuline Academy.

Arthur Oehm, the Baltimore pianist, gave an artistic and masterful interpretation of Chopin's Piano Concerto in E Minor and Grieg's Piano Concerto in A Minor before a large number of invited guests at private musicales at the home of Justice Stahn and Max Honig, in that city, recently.

The entire chorus-choir of the Dayton, O., Christ Episcopal Church, some fifty in number, besides some of the principals in the public schools and members of other church choirs, went from that city to Cincinnati to hear the opening performance of the May Festival there.

The following pupils of Louis Felix Reynaud were presented in a piano and

song recital at their teacher's studio, in San Francisco, recently: Pianists, Edward Hills, Ione Michaels, Pierce Deasy, Lindsay Knutsen; vocalists, Irenè Delsole, Ione de Lierre.

One of the most artistic musicales recently presented by the younger set of musicians in Washington, D. C., was that on May 2, when Mrs. Helen Donohue Deyo, soprano; Gertrude Schwannicke, pianist, and Lilian Milovich, violinist, were heard in an excellent program.

Boyd Wells, a Seattle pianist, left New York recently on the *George Washington* for a tour of South Africa with Mme. Annette Dolores, the Spanish soprano. His tour will include the principal cities of the British provinces and he expects to return to Seattle in November.

One of the most delightful small concerts held in St. Louis this season was given on April 30, at the Aeolian Hall, the soloists being Mrs. W. K. Stannard, soprano; George Sheffield, tenor; Victor Lichtenstein, violinist; Serge L. Halman, at the organ, and Mr. Strickland, accompanist.

Mrs. Raymond Wesley, assisted by Gene Ware at the piano, gave a song recital in Providence on April 30. The program was made up of numbers by women composers, and Mrs. Wesley's delivery of the several songs was excellent. A feature was the splendid rendering of her own composition, "Good Night, Dear Heart."

Harold Randolph, director of the Peabody Conservatory of Music, in Baltimore, has been invited to serve with Harold Bauer, the eminent pianist, and George W. Chadwick, the composer, as judges of the annual competition of the piano students of the New England Conservatory of Music.

Robert Schenck, a gifted young violinist, of Dayton, O., appeared as soloist at the recent annual concert of the Dayton Symphony Orchestra, an amateur organization, and created a profound impression. He is a young son of the late Joseph L. Schenck, organist and conductor, who was for years identified with the musical life of Dayton.

Bertha Kinzel, of Boston, has been engaged as leading soprano in the quartet at the West Park Presbyterian Church, New York, to take the place of Anna Case, who next season will sing at morning services in the Church of the Pilgrims, Brooklyn, and evenings at the Metropolitan Opera concerts.

Ferdinand Wachsman, an eleven-year-old Brooklyn boy, gave a piano recital at the Waldorf-Astoria, New York, May 2, acquitting himself with much credit in compositions by Beethoven, Mendelssohn, Chopin and Moszkowski. He was assisted by William Roy, violinist, and Anna Jewell, pianist.

Jean Paul Kürsteiner, the New York composer, teacher and pianist, has just published some new songs for medium voice. They are, "If I Were a Raindrop," "O Breath of the Golden Day," "Three Night Songs." The last is written in serious vein, while the first two, as their titles indicate, are in lighter mood.

The Rev. Bernhard Steinberg, cantor of Temple Beth-El, New York, vice-president of the American Cantors' Association and secretary of and professor of voice culture in the Cantors' Seminary of America, has been engaged for a concert tour of Europe. He will sing in London, Berlin, Paris, Frankfurt, Vienna, Rome and other cities of Europe and also in Jerusalem.

The fourth annual members' concert of the Providence Arion Club, Dr. Jules Jordan, conductor, was given in that city on April 29. The program was of more than ordinary interest, each of the performers doing splendid work. A feature was the selection from Dr. Jordan's opera, "Love and War," which was sung with spirit by the Empire Chorus.

Mrs. Edward Brandegee, of Brookline, Mass., opened her country house for a concert for the benefit of the Summer

work for the tuberculous poor of Emmanuel Church, Boston, on May 2. Francis Rogers sang and the Adamowski Trio played. A feature was a group of songs by Mr. Rogers, with violin obbligato played by Mrs. John Saltonstall.

An ambitious program was played in Greenwich, Conn., on May 1 by Margaret Anderton, the English pianist, now of New York. Beginning with a selection by Scarlatti, the program contained compositions by Bach, Grieg, Schubert-Liszt, Schumann, Mendelssohn, Arnsky, Debussy, Chopin, and ended with a performance of Liszt's Hungarian Rhapsody, No. 13.

An informal piano recital was presented by the pupils of Louis A. Potter, Jr., in Washington, D. C., at which the following took part: Vernon Whitman, Jennie O'Loughlin, Julian Raymond, Dorothy Burch and Edna Schwartz. Mr. Potter closed the evening with two Liszt arrangements, "Spinning Song," from the "Flying Dutchman," and the "Fire Music," from "Die Walküre."

The presentation of "Enoch Arden," with Strauss's musical setting, by Victoria Siddons and Pearl Waugh, proved to be one of the most artistic affairs of the Spring in Washington, D. C. The perfect harmony with which the two artists worked was worthy of admiration. Miss Waugh's interpretations were in keeping with the composer's ideas, while Miss Siddons displayed excellent elocution.

The Aborn Opera Company's production of the "Bohemian Girl" was given in Toledo on April 30 to a filled house. The cast included Blanche Morrison in the rôle of Arline; Hattie Bell Ladd, as the Gypsy Queen; Harry Luckstone, as Count Arheim; George Shields, as Devilshoof; John R. Phillips, as Thaddeus, and Augustus Vaughan, as Florenstein. The chorus was excellent and the scenic effects sumptuous.

The Baltimore Harmonie Singing Society gave a splendid concert on April 29, under the direction of John A. Klein. Mrs. Jeanne Hurst Woolford, contralto, sang selections by Brahms and other masters in fine style. Piano numbers were excellently rendered by Pauline Weber. F. H. Weber sang "Am Stillen Herd," from "Die Meistersinger." The chorus numbers were by Goldmark, Kremser, Saar and Veit.

Five hundred dollars was raised for the benefit of the families of the Titanic musicians in a Brooklyn concert last week. The affair was arranged by Lotta Davidson, who performed four violin solos, accompanied by Arthur Rowe Pollock, one of whose compositions she played. W. Paulding Nike, cellist; Alice Ralph, soprano; Livingston Chapman, baritone, and Eva Lahaye, accompanist, also took part.

The choir of St. Mark's Church, Brooklyn, at its farewell service, on April 28, rendered Gaul's "Holy City," with the assistance of six extra soloists, under the direction of the organist, Sidney A. Baldwin, who took up his duties as organist and director of St. James' Church of New York, N. J., on May 1. The choir of the Brooklyn church will continue as a volunteer choir without the solo quartet, whose services were dispensed with on May 1.

A program to the memory of Brahms was performed by the Tonkünstler Society at its meeting in Brooklyn on May 7. The third Sonata, for piano and violin, was played by Mrs. Carl Hauser and Edwin Grasse. Mme. Louise B. Voigt, soprano, sang four songs, with Alexander Rihm, accompanist. The String Sextet No. 2 in G Major was performed by Maurice Kaufman, David H. Schmidt, Jr.; Henry Schradieck, Carl H. Tollefsen, Frederick Vaska and Gustav O. Hornberger.

A studio musicale in Stockton, Cal., on April 24, presented a number of the pupils of Miss Hjerleid-Shelley in a program that was marked for its pleasing variety. Those who participated were Irma Doan, Elise Eichkoff, Lois Horan, Leonilda Pardini, Herman Leipelt, Rosabell Barnett, Carl Leipelt, Hattie Holman, Esther Butters, Mary Abbott, Eda Simon, Eloise Morris, Christina Keeley, Freda Dustin, Hazel Belknap, Kathleen Musto and Miss Hjerleid-Shelley.

The last concert of the first season of the Foster String Quartet, of Providence, Albert T. Foster, first violin; Hugo A. Kenyon, second violin; William Gray, viola, and Leonard Smith, violoncello, was given April 29. The program was contrasted and interesting, the ensemble work being well balanced and played brilliantly by these artists, who were in perfect sympathy with each other. The soloist was Félix Fox, pianist, of Boston, whose work throughout was marked for its brilliancy.

Mrs. Fonsia Wilson Kramer, soprano, and Edward Hargrave, pianist, of Baltimore, gave a joint recital at the Women's College, in Frederick, Md., recently, under the auspices of the Frederick Männerchor. Mrs. Kramer sang a song cycle by Amy Finden; Ronald's Interlude, Chaminade's "Summer" and Nevin's "Nightingale Song." Mr. Hargrave's numbers included a piano arrangement of the "Egmont" Overture, of Beethoven; a group of Chopin works; Schumann's "Papillons" and Liszt's transcription of Mendelssohn's "On Wings of Song."

A sensational attempt in Cincinnati to kidnap Harry Hahn, the thirteen-year-old pianist prodigy, son of Symphony Director Carl Hahn, now connected, it is said, with the San Antonio, Tex., orchestra, during a "May Pole" musical event, was followed by an appeal to the Common Pleas Court of Cincinnati for a habeas corpus writ ordering that the boy be produced in court to hear evidence as to the legality of the control now exerted by his aunt. The application was made by the boy's mother, Mrs. Harry Beers, divorced wife of the director.

A musicale was given in Seattle on April 24 by the Progressive Thought Club. The artists participating were Julia Aramenti, soprano; Lloyd Winsor, pianist; Louise Clary, soprano; Georgia Du Bois, violinist. The program included: Aria, "Amor, Sull' Ale Rosee," Verdi; "Legende," Liszt; Andante Religioso, from Concerto, No. 4, Vieuxtemps; "The Little Clouds," Logan; "Slumber Tree," Novello; "The Swallows," Cowen; "Nocturne," Chopin; Scherzo, Chopin; "When All the Bonnie Birds," Speaks; "Longing," Worden; Canzonetta, Herbert; "To a Wild Rose," MacDowell; aria, "Je Suis Titania," Thomas. Milton Seymour accompanied.

The newly elected officers and executive board of the Ladies' Saturday Music Club of Muskogee, Okla., are as follows: President, Mr. J. M. Offield; first vice-president, Mrs. F. M. Davis; second vice-president, Mrs. E. W. Merchant; recording secretary, Mrs. Howard E. Condon; corresponding secretary, Mrs. W. T. Wisdom; treasurer, Mrs. E. D. Bevirt; librarian, Florence Benedict; chairman program committee, Mrs. Claude L. Steele; arrangement committee, Mrs. D. C. Morrison; philanthropic committee, Mrs. Walter R. Eaton; flower committee, Mrs. John B. Meserve; press committee, Mrs. George C. Morganstern; delegates and musical representatives to third district Federation of Women's Clubs, Mrs. John D. Benedict, Mrs. Gladys Beall-Way, Lelah Frances Manson; delegates to next biennial of the National Federation of Musical Clubs, Mrs. Offield, Mrs. Eaton and Mrs. Bevirt.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

Individuals

Althouse, Paul—Tour New York Symphony Orchestra, April 15 to May 18.
Beddoe, Mabel—Oxford, O., May 17.
Bonci, Alessandro—Cincinnati, May 11; Buffalo, May 12.
Case, Anna—Trenton, N. J., May 14; Kingston, N. Y., May 17; Poughkeepsie, N. Y., May 20; Keene, N. H., May 24.
Connell, Horatio—Grand Rapids, Mich., May 12; Saginaw, Mich., May 14; Kalamazoo, Mich., May 16; South Bend, Ind., May 17; Galesburg, Ind., May 20; Moline, Ill., May 21; Iowa City, Ia., May 22; Des Moines, May 24; Sioux City, Ia., May 26; Fargo, June 4; Grand Forks, N. Dak., June 5, 6; Duluth, June 7, 8.
Croxtan, Frank—Muskogee, Okla., May 11.
Eddy, Clarence—Worcester, Mass., May 30; Chautauqua, N. Y., July 23, 25, 30, Aug. 1.
Eldridge, Alice—Rockland, Mass., June 10.
Hissem-DeMoss, Mary—Bethlehem, Pa., May 31 and June 1; Waynesburg, Pa., June 13.
Kriens, Christiaan—New York (aft.), May 24.
Kubelik, Jan—Buffalo, May 12.
Lamont, Robert Forrest—Brooklyn, N. Y., May 11.
McCue, Beatrice—Waldorf-Astoria, New York, May 13.
Martin, Frederic—Canandaigua, N. Y., May 14; Hackensack, N. J., May 15; Knoxville, Tenn., May 22, 23 and 24.
Miller, Christine—Cincinnati, May 11; Evans-ton, Ill. (North Shore Festival), June 1; Norfolk, Conn., July 24.
Parlow, Kathleen—Norfolk, Conn., June 6.

Potter, Mildred—Nashua, N. H., May 16, 17.
Reardon, George Warren—Hartford, Conn., May 21, 22.
Rennyson, Gertrude—Ypsilanti, Mich., May 11; Oberlin, O., May 13; Syracuse, N. Y., May 14, 15 and 16.
Rogers, Francis—Groton, Mass., May 14.
Spross, Charles Gilbert—New York, May 14; Elizabeth, N. J., May 16; Kingston, N. Y., May 17; Poughkeepsie, N. Y., May 20; Jersey City, N. J., April 21; Poughkeepsie, N. Y., May 28.
Strong, Edward—Newark, N. J., May 20; Easton, Pa., May 23; Hartford, Conn., May 24.
Wells, John Barnes—Kingston, N. Y., May 16; Americus, Ga., May 20; Cordele, Ga., May 21; Nashville, Tenn., May 23.
Werrenrath, Reinald—Oberlin, O., May 13; New York City, May 17; Norwich, Conn., May 24.

Orchestras, Quartets, Choruses, etc.

Boston Festival Orchestra—Springfield, Mass., May 11.
Herbert Orchestra, Victor—Muskogee, May 11.
Kneisel Quartet—Montclair, N. J., May 24.
Kriens Quartet—Tarrytown, N. Y. (evg.), May 24.
Minneapolis Symphony Orchestra (Spring tour)—Benton Harbor, Mich., May 11; Grand Rapids, May 12 and 13; Saginaw, May 14; Battle Creek, May 15; Kalamazoo, May 16; South Bend, Ind., May 17; Peoria, Ill., May 18 and 19; Galesburg, May 20; Moline, May 21; Iowa City, Ia., May 22; Grinnell, May 23; Des Moines, May 24; Vermillion, May 25; Sioux City, Ia., May 26-27; Yankton, S. D., May 28; Mitchell, S. D., May 29; Sioux Falls, S. D., May 30; Watertown, S. D., May 31; Aberdeen, S. D., June 1-2; Valley City, N. D., June 3; Fargo, N. D., May 4; Grand Forks, N. D., June 5 and 6; Duluth, Minn., June 7-8.

WEEK WITH BOSTON CONCERT ARTISTS

Bureau of Musical America,
No. 120 Boylston Street,
Boston, May 6, 1912.

THE Boston Art Club gave an interesting program on April 28, presenting the following artists: Marion E. Smith, soprano; Louis Schalk, baritone; Marion Banfill, pianist; William Howard, violinist, and Leon Van Vliet, 'cellist. Adeline M. Connell and J. Albert Baumgartner were the accompanists.

A pupils' recital was given at the studio of Thompson Stone on May 4. Those taking part included Mr. Dole and the Misses Aldrich, Bentley, Silverman and Shapiro. At the close of the recital an interesting and instructive talk was given on "Musical Form" by Mr. Stone.

Many recitals were given by the Faelten Piano-forte School during April. There were three solo recitals by Frieda Gerhard, Helena Tardivel and Jessica Tupper, one recital at Arlington, in which Edith Byram was the soloist and a recital in New York by Carl Faelten.

Leverett B. Merrill, basso, gave a song recital of much interest at the home of H. H. Eddy, Fall River. Mr. Merrill's numbers included:

"Pilgrims' Song," Tschaikowsky; "Si tra i ceppi," Handel; "Luna in Mare," Vannucinni; "Al tuo trono," Ponchielli; "Ave Vinum," Leichter; "Banjo Song," Homer; "Beam from Yonder Star," Bullard; "Irish Names," Turvey; "Secret Greetings," Anathema; "Resignation," from "Eliand Cycle," von Fielitz; "Verborgtheit," Wolf; "Gruppe aus dem Tartarus," Schubert; "The Horn," Flieger; "Somer Woods," Lully; "The Old Black Mare," Squire; "Vulcan's Song," Gounod; "The Sword of Ferrara," Bullard.

Mr. Merrill is an artist of high standing and throws his whole heart into his work. He excelled in his German group, which he interpreted with true sympathetic feeling. From the opening of the program to the last number he held his audience attentively. The last number, "The Sword of Ferrara," was sung with fire and brilliancy, and Mr. Merrill was obliged to respond to many encores. Mr. Merrill was also soloist at the concert given by the People's Choral Union on April 24.

Mrs. Alice Bates Rice gave another of her musical "At Homes" on April 24, at

which Elizabeth Guilford Bates, contralto, sang a group of songs by Weingartner and Wolf, and Margery Homer, pianist, played several Chopin and Godard numbers, after which Mrs. Rice entertained by singing the last scene from "The Girl of the Golden West."

Mabel Adams Bennett, coach and accompanist, has been giving a series of talks on the operas, illustrated instrumentally this season.

A piano recital was given by Alice Eldridge at her home town, Rockland, Mass., for the benefit of the District Nurses' Association, under the auspices of the Rockland Women's Club on April 29. Miss Eldridge's reception was a welcome one, as was shown by the large number of people present. Her program included three Chopin numbers; Sonata D Major, Haydn, and two Liszt numbers.

M. Harriet Joyce, contralto, and J. T. Whelan, pianist, assisted by an octet of players from the Boston Symphony Orchestra, under the direction of P. Fiumara, gave a joint concert at Steinert Hall, on April 29, before a crowded house. Miss Joyce has a particularly pleasing voice of good quality, and understands well the art of handling it. Mr. Whelan is a pianist of high standing and gave his numbers an intelligent reading. The Capriccio Brillante, op. 221, Mendelssohn, as played by Mr. Whelan and the Octet, won warm appreciation. The violin solo by Mr. Fiumara was given in his usual brilliant style.

A song recital was given in Springfield on May 3 by Herbert W. Smith, baritone, with Earl William Smith, accompanist.

Raymond A. Simonds, tenor, and Frank Stewart Adams, organist, gave a successful recital at the Lang Studio, on May 3. Mr. Adams's organ numbers included the Pastoral in F, Bach; numbers by Callaerts, Merkel and Gigout, closing with the Minuet from "Samson," Handel. Mr. Simonds's numbers were by Whelpley, Schumann, Sibelius, Weckerlin and "Le Reve," from "Manon," and an aria from "Carmen." Mr. Adams is organist at the Central Congregational Church, Jamaica Plains, and Mr. Simonds is the tenor soloist at the King's Chapel.

Mrs. Edith Andrews Perkins was soprano soloist in Gaul's "Holy City," given at Plymouth, by the Plymouth Choral Society on April 21.

Song Recital by Mary R. Tracy

A song recital was given at Steinert Hall on May 1 by Mary R. Tracy, soprano, assisted by Virginia Stickney, 'cellist, with Mrs. Charles A. White, accompanist. Miss Tracy excelled in her French group by Weckerlin and Brun. Her group of English songs was also given in her usual artistic style. She gave as an encore "My Laddie," by Thayer. Miss Stickney played with fine technic and purity of tone and responded to the warm applause with an encore. Mrs. White's distinguished accom-

How Do I Conduct? I Simply Do It Without Knowing How, Says Nikisch

[Continued from page 3]

liberately seeking to overthrow the principles of music. Theirs is wilful eccentricity pushed to the furthest limits. Their idea is to abolish rhythm and tonality. You may say that analogous charges were once brought against Wagner. But bear in mind that Wagner, much as he was opposed, had nevertheless a very large band of followers and among these followers were men of the highest intellectual attainments. Men like Schoenberg find their supporters only among a few relatives and friends. Moreover, Wagner wrote as he did because his genius compelled him to express himself in that particular way. Schoenberg's method of expression is deliberately sought.

"In France I place my main confidence in Debussy. Yes, I do feel some very human qualities in his music, notably in many pages of 'Pelléas et Mélisande.' But I have my doubts about such a man as Ravel; and Dukas, though he has done some pleasing things, is not of foremost importance. The Russian composers have the quality of impulsiveness in their music. Tschaikowsky is the greatest of them because he has the most fertile powers of invention. Rachmaninoff is clever; so is Glazounow. I cannot agree, though, with the estimate of those who declare Moussorgsky the most characteristic of Russian composers. He is deficient in invention and I do not rank him very high."

And to what extent was Mr. Nikisch's knowledge of American music developed? Well, he knows the music of MacDowell, of Foote, of Chadwick and a few others. "I am not, I regret to say, familiar with the compositions of Horatio Parker. But American life is propitious to a great musical development. It is bound to come. I have noticed how wonderfully receptive people are here, how eagerly they absorb what is best. I have had many an opportunity to observe that. Naturally, one cannot describe the symphonic music produced here, so far, as characteristically American. It reverts for its basis to classical German music."

"The symphonic form—do you consider it antiquated and outworn, and do you believe it is destined to play an important part in the music of the future?" Mr. Nikisch was asked.

"As I said a moment ago I do not propose to place myself on record as a prophet," he answered. "One cannot foretell what forms music will assume. However, it seems to me that the symphonic form is not destined to disappear as soon as some are inclined to believe. Form is based, after all, on æsthetic principles. And the symphony came into existence in obedience to an æsthetic principle. Changes have been made in its details that, to some, make it seem a relic of the past, but we find it among us still. When Liszt devised the symphonic poem he merely put the four movements of the classical symphony into one. But examine the one movement closely and you will find it contains all the old divisions. The tone poems of Richard Strauss follow the same principle. But

the symphonic form provides the substantial foundation for them all, however new and modern they may seem."

From composition the talk shifted abruptly to the business of conducting.

"Know Nothing of Conducting"

"But, my dear friend," expostulated Mr. Nikisch when asked to enumerate some of the qualifications of the ideal modern conductor, "I know nothing whatever of conducting—that is, of its technical aspects. Do you know that if after a concert one of my colleagues were to ask me how I had produced this or that particular effect I should be unable to tell him? People ask me how I communicate my feelings to my men; I simply do it but without knowing how. When I am performing a composition it is the emotional character of the music which engrosses me. I follow no hard and fast rule of interpretation. I do not sit down and figure out in advance how I am going to play every bar of a work. And my interpretation changes in details with practically every performance in accordance with my prevailing mood. Remember, I refer only to details. To read Beethoven's C Minor Symphony a certain way to-day and in an utterly different style to-morrow would be ridiculous and illogical—a mere juggler's trick."

"One of the secrets of my success lies in the fact that I am careful to treat the men of my orchestra as souls and not as machines. I take into account their moods and their physical conditions and regulate myself accordingly. Few conductors ever think such a course worthy of them. 'I am a god,' 'I am Jupiter,' is their attitude. Their men must do what they say, for never would they think of submitting themselves for a moment to the inclinations of the men. In this attitude, I believe, lies a grave mistake."

"There is at the beginning of the second movement of Tschaikowsky's Fifth Symphony a horn passage of great beauty and also of great, oh! very great difficulty. It is the day of the rehearsal, let us grant. The movement is begun and I notice immediately that my first horn is in splendid condition; that he plays with the utmost poetry and feeling and at a good, slow tempo. I follow him in the tempo he has chosen. But when the time for the concert comes around I notice that the poor fellow is not in such good form. He may have passed a bad night, he may be ill or nervous. At any rate, he has no longer such control of his breath as he had the day before; the embouchure is not as good. He cannot help himself and so he plays faster. I allow him his faster tempo and conduct the movement accordingly. Would it not be folly on my part to hold him strictly to the tempo he had used at the rehearsal when he is obviously incapable of sustaining it? It is this plan which I have endeavored to follow ever since the beginning of my career. It is this which has also given me success as an opera conductor, for there I am willing, also, to make allowances for the singers. The conductor must never forget that those under him are human." H. F. P.

paniment work added greatly to the success of the evening.

The Carolyn Belcher String Orchestra gave a concert at the Convent of the Holy Name in Albany, N. Y., on May 1 and 2.

Mildred Eichler, 'cellist, a pupil of Charlotte White, gave a joint recital with Agnes Olson, pianist, before the Musical Club at Waltham recently.

Marjory Patton, 'cellist, who is studying at Berlin with Hekking, played the Dvorak Concerto with the Gölitz Orchestra recently. Miss Patton is a talented 'cellist with a future.

Ethel Tozier, pianist, a protégé of Mme. Noyes Greene, has been engaged to tour with the Victor Herbert Orchestra.

Wilhelmina Wright Calvert, soprano, with Mme. Noyes Greene, accompanist, gave a pleasing recital for the benefit of the Framingham Hospital. They were assisted by the local band of twenty-eight pieces, Roy Goddard Greene leader. Mme. Calvert's numbers included the aria "Ade-laide," Beethoven, and a group including "The Summer Wind," Bischoff; "Birth-day," Woodman; "From Thy Dear Eyes," Reis, and "Will o' the Wisp," Spross. Mme. Calvert was heartily applauded and gave as an encore Mme. Greene's "My Hearts in the Highlands." The accompaniment work of Mme. Greene added greatly to the success of the program.

Sing the "Holy City"

Gaul's "Holy City" was successfully sung by the MacDowell Club, consisting of sixty voices, Harrison R. Moors conductor, in

Claremont, on April 25. The chorus was ably assisted by Evelyn Blair, soprano; Mrs. Harriet Sterling Hemenway, contralto; Arthur Hackett, tenor; William Nye, basso, and Frank P. Southwick, organist. The chorus showed good tone balance and the thorough training given by Mr. Moors, whose excellent reputation for conducting is so well known. The assisting artists handled their solo parts artistically in the "Holy City," as well as in Part II, which consisted of a miscellaneous program. A. E.

New Albany Choral Club Concert

NEW ALBANY, IND., May 4.—The St. Cecilia Choral Club of New Albany, Ind., made up of twenty-four young women, gave a concert last Tuesday evening that marked the top notch of its achievements. This body of singers is under the direction of Harriet Compton Devol, whose success as a trainer of young voices is very pronounced. The program was divided into four groups: A Colonial group, a Shakespearean group, a group of Serenades and a miscellaneous group. A trio of club members sang Mendelssohn's "Charming Spring" and Heiser's "When the Spring climbs o'er the mountain." The club was assisted by Margaret Rowe, harpist; Peter Schlicht, baritone, and William Hedden, tenor. The accompanists were Harriet Crozier and Ella Gardiner. H. P.

Eva Grippin, erstwhile of the Manhattan, was a recent Brunnhilde in Lyons.

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DUTCH CONDUCTOR ROME FAVORITE

Brilliant Concert Series by Willem Mengelberg—An Echo of the Turco-Italian Conflict—Humperdinck's Vacation—New Prize Opera, "Hoffmann," by Laccetti

ROME, April 23.—The Dutch conductor, Willem Mengelberg, may well be grateful for his reception at the Augusteo, where he has been giving this month a series of brilliant concerts. The distinguished Hollander is now more than ever a prime favorite here. At his first concert, on April 11, he was saluted with rounds of applause, such as are rarely accorded to non-Italian conductors. He presented Beethoven's Overture to "Coriolanus"; Mendelssohn's "Italian Symphony"; the "Don Giovanni," Richard Strauss; the "Intermezzi Goldoniani," by Enrico Bossi, whereof the Minuet, the "Seranatina" and the "Burlasca" were patriotically applauded, Bossi being a favorite Italian composer, although his compositions are rarely heard here, and, finally, the Overture to "Tannhäuser."

Mengelberg achieved even greater success when he gave the Overture to Gluck's "Alceste," the "Sinfonia Incompleta," Schubert; the Prelude to "Meistersinger," and a novelty in the shape of a Prelude by a young Roman composer, Vincenzo Tommasini, who received his inspiration for this composition from Charles Beaudelaire's "Hymne à la Beauté."

Tommasini has manifestly studied the Master of Bayreuth to some purpose, but he is fairly original, and will no doubt succeed. At the same concert we heard Elgar's "Chanson de Nuit."

At his third concert the Dutchman captivated his Roman audience by giving them his reading of the "Concerto Grosso," No. 8, by Arcangelo Corelli, an Italian composer of the seventeenth century, who was called the Metastasio of music, as he was supposed to have done for his art what that celebrity did for poetry. Corelli, Torelli and Vivaldi are held, and, perhaps justly, by their fellow countrymen to have paved the way to the symphonic music of Haydn and Mozart. At the same concert Mengelberg gave, amid much applause, the "Madrigale" and the "Carnavale" from the "Suite Veneziana" of Maestro Franco. This composer, who comes from the famous city of the lagoons, was present at the Augusteo on this occasion, and received his due share of applause. After this there was a patriotic interlude.

The enthusiastic Romans, having heard that the Italian fleet was bombarding Turkish ports on the Dardanelles, demanded the "Marcia Reale," which Mengelberg conceded. But there was soon

music of another kind to be heard. As the orchestra played the Royal March a Republican or Socialist municipal councillor kept his seat while everybody else in the house was standing up. Instantly wild cries of "Turn out the Turk!" "To the door with him!" were raised. Dutch Mengelberg was surprised, and could not understand what the Donnybrook was all about. When it was explained to him he smiled, waved his wand, and gave a few more bars of the March. The anti-patriot was ejected amid much uproar.

Beethoven's "Pastoral Symphony" closed the concert, after which the conductor received more applause.

On leaving Rome Mengelberg went to Naples, where he opened the concert season of the Martucci company at the San Carlo Theater.

There is at present a "lyric season of comic opera" at the Costanzi. It will continue into May. The season began with Donizetti's "Don Pasquale" and "Elisir d'amore," the "Matrimonio Segreto" of Cimarosa, and "La serva padrona." Pergolesi, these being the four representative specimens of what is termed "la musica giocosa Italiana" or, as we may say, Goldoni set to music. Teofilo De Angelis is conducting. In addition to the operas, the Costanzi directors have engaged Isidora Duncan to dance in Gluck's "Iphigénie," before the season is over. They have also engaged for a few days the famous Munich Konzertverein under the magic wand of Ferdinand Löwe.

Talking of conductors reminds me that Luigi Mancinelli, who was at the Costanzi last Summer and Fall, has been received in a Wagner concert at Madrid with the most genuine enthusiasm. He is scheduled, with Gui and Mengelberg, for the approaching symphonic season in Naples.

Herr Humperdinck, now convalescent, is coming to Rome in order to recuperate thoroughly after his illness. He is to live at Frascati, ten miles out, on the slope of the Alban hills, one of our most pleasant places of retreat when the sun of August begins to blister the narrow Roman streets. The composer will be accompanied by his wife and his two youngest daughters. He is to live in the fine Villa Falconieri which Kaiser Wilhelm II has bought and has generously placed at the disposal of invalid German artists. It is announced that during his stay at Frascati, Humperdinck will write the music for a new operetta, the libretto of which is already printed. At present the composer is resting at Meran in the Tyrol.

The new prize opera by Guido Laccetti, "Hoffmann," has had much success at the San Carlo of Naples. It is the work of a

young man of promise who has well deserved the prize awarded by the Communal representatives of the great Southern city. The libretto, by V. Bianchi and T. Spada, is from a story by Hoffmann, the German novelist. He (Hoffmann) has composed an opera "Ondina," which is produced in a German town. After its performance and outside a saloon where students are carousing, the composer meets the singer, *Dalma*, who has been unfaithful to him. She tries to make him take her back, but he refuses. She vows revenge, and entices away from him an innocent young girl, *Antonia*, who is in love with him. *Dalma*, telling the girl that *Hoffmann* is a scoundrel who betrayed her, induces *Antonia* to go with her to Venice, there to sing during the carnival. Finally *Hoffmann* finds the two and succeeds in inducing *Antonia* to return home to Germany with him.

The opera is full of life and color. It is picturesque and melodious throughout its three acts, and the composer was saluted as Maestro by a most appreciative audience. The music opens with an exquisite theme for violins, 'celli and harps; then comes a students' chorus, full of fire and spirit; the tenor's air, "Mio triste cuore," and two duets. The act concludes with a splendid development of the *leit motif* of the prelude. The second act is less interesting, except for the duet between the two women, *Dalma* and *Antonia*, but the fine orchestration is maintained. This is also the case in the third act, which besides the exquisite music of the strings, has another entrancing aria for the tenor. The critics declare that the opera is not quite a masterpiece, but shows that the composer is an able musician who will not be long in making his mark in the world. Leopoldo Mugnone conducted, and he, the composer, the singers and the instrumentalists were the recipients of reiterated tokens of admiration on the part of the vast audience assembled in the San Carlo.

WALTER LONERGAN.

Buffalo Musicians in "Titanic" Benefit Concert

BUFFALO, May 5.—A benefit concert for the families of the musicians who lost their lives when the *Titanic* sank was given in Convention Hall Saturday evening under the auspices of the Chromatic Club. The musicians who donated their services were the Ball Gourd Quartet and Mme. Blaauw, William J. Gomph, Seth Clark and his Trinity Church Choir, Margaret Adsit Barrell, Harriet Welch Spire, Margaret Gaylord Newton, Agnes Mynter, Ethol McMullen and the Seventy-fourth and Sixty-fifth Regiment Bands, under the direction of John W. Bolton for the former and John Powell for the latter. All contributory expenses were donated and the free use of the hall was given by the City Council. The sum of \$400 was realized, which will be forwarded to the Mayor of London for distribution.

F. H. H.

HAMMERSTEIN ALSO HAS NEW TENOR SENSATION

Gennaro de Tura Makes Unexpected Appearance in "Trovatore" and Steps at Once into Favor

LONDON, May 3.—Not to be outdone by Covent Garden, which has brought to light a "new Caruso" in the person of Giovanni Martinelli, Oscar Hammerstein has come to the front with a tenor, Gennaro de Tura, who last night, on his first appearance at the London Opera House, scored a pronounced success as *Manrico* in "Il Trovatore." De Tura has a clear voice with powerful high notes.

The immediate success of De Tura was somewhat romantic, for his engagement by Mr. Hammerstein came after he had once been rejected and was preparing to leave London. The artist who was to have sung *Manrico* fell ill and this gave De Tura his opportunity. Though unknown in England, De Tura has had considerable experience on the Continent.

Mr. Hammerstein has been wearing of late the ribbon of the Legion of Honor, in spite of the fact that the Paris *Gil Blas* questions his right to the distinction. Hammerstein says he was presented the certificate and ribbon of the Legion three years ago in New York in recognition of his services in behalf of French opera.

Apparently Mr. Hammerstein has lost none of his ingenuity in keeping in the public eye. It is said that because he had refused permission to a Russian tenor, M. Vanko, to sing last night, the latter threatened the impresario and his stage director, Signor Coim, with bodily harm. The story goes that a squad of detectives was assigned to the task of protecting the two against violence. Nothing happened, however.

Charles Henry Meltzer has been interviewing Mr. Hammerstein, probably with a view to persuading him that all he needs to make his season a success is to give all his productions in English, using preferably the Meltzer translations.

The star soprano of the Hammerstein forces, Felice Lyne, the young American who so pleased Queen Mary at the recent charity concert, has been honored with a command to sing at Buckingham Palace. The King and Queen are not especially fond of the opera and it is said that Covent Garden, no less than the London Opera House, is suffering from their lack of interest.

Fire Destroys Aborn Opera Equipment

The equipment for twenty operas, representing 110 carloads of scenery and costumes, was lost May 4 in a fire that burned the storehouse in Brooklyn of the Aborn Opera Company. The loss to the Aborns was serious, affecting chiefly their Summer productions of light operas.

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